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Uniacke Estate Seminar, 1989

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Nova Scotia Museum *Curatorial Reports*

The Curatorial Reports of the Nova Scotia Museum Complex make technical information on Museum programs, procedures and research accessible to specialist audiences.

This report contains the preliminary results of an ongoing research program of the Museum. It may be cited in publications, but its manuscript status should be clearly indicated.

ABSTRACT

Part of the original Richard John Uniacke Estate became the property of the Province in 1949. Administered by the Nova Scotia Museum since 1960, this property provides an opportunity to study and interpret numerous aspects of Nova Scotian natural and cultural heritage, and their inter-relationships.

This report documents the state of knowledge and understanding of a number of Nova Scotia Museum staff and associates who met to report upon and exchange information and questions about the Estate during the fall of 1989.

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ACKNOWLEDGEMENTS

This report has been edited by Sheila Stevenson. She was assisted by colleagues who promoted and supported the notion of the seminar and the report, as well by the many people who participated in the preparation of this report. They include the researchers, the authors of the presentations, numerous typists and word processors, photographers, and graphic designers.

The project had its roots in the "interpretive goals" exercise initiated by Sheila Stevenson and Deborah Trask; the Uniacke Seminar Committee took the exciting next step of organizing the seminar; Derek Davis proposed that we produce this record.

HOW THIS REPORT IS ORGANIZED

There are two major components to this document: the first part is text; the second part is visual. The presentations were taped during the seminar and then transcribed to form the text. The challenge has been to maintain the narrative and conversational mode of the seminar while meeting the demands of our written language in this document. Questions and observations which were posed by colleagues are included in the text. When it has been possible to identify the source of the comment or question, the person is identified by name in the text. The presenter is identified by her or his initials at the beginning of the presentation and as required throughout the remainder of the text.

The texts are presented in the order of presentation at the seminar. The illustrations are captioned and referenced to the place or places in the text where they have been used to illustrate a point or a question. Several illustrations have been used by more than one presenter. In the text, the reader is directed to the corresponding illustration by number.

When footnotes have been used they are located at the end of the presentation.

TABLE OF CONTENTS

SHEILA STEVENSON
Introduction to the "Uniacke Seminar" Curatorial Report 1
Summaries of Seminar Presentations 4
Summary of Issues & Needs 7

JOHN ZUCK
"An Environmental Analysis of the Uniacke Estate" 9

ALEX WILSON
"The Uniacke Estate Landscape" 20

ALLEN PENNEY
"Towards an Architectural Interpretation of the Uniacke Homesite" 29

BRIAN CUTHBERTSON
"The Old Attorney General—His Family and His Estate" 42

MARIE ELWOOD
"The Contents of Uniacke House" 54

ALEX MIDDLETON
"A Visit with Mr. Stone" 70

KEN GILMOUR
"The Mysteries of the Outbuildings" 73

BARBARA CHRISTIE
"Horses and Barns of Richard John's Time" 83

KEN GILMOUR
"Requests to Use the Estate" 90

GOLDIE ROBERTSON
"Who Visits Mount Uniacke Now" 93

JOAN WALDRON
"Experiences of a Public Programmer" 96

CONCLUDING DISCUSSION 101

SOURCES 106

APPENDICES

1. LAURA LOUCKS
   A Time Line/Chronology 108

2. Interpretive Goals for the Uniacke Estate 111

3. List of Seminar Participants 114

VISUAL REFERENCES 115

SHEILA STEVENSON

Introduction to the "Uniacke Seminar" Curatorial Report

Richard John Uniacke created an Estate, Mount Uniacke, during the later 1700s and the early 1800s. (Illus. 1)[1] Part of that Estate became the property of the Province of Nova Scotia in 1949. Since 1960, the Estate and house have been a directly-managed branch of the Nova Scotia Museum, open to visitors on an annual, seasonal basis and since then, visitors and museum staff have had lots of questions. Recently there have been a number of initiatives by various people to piece together elements of the Uniacke Estate story.

NSM staff, research associates and others have been querying, researching, inventorying, musing and looking at such items as the house, the portraits in the house, the haha, the debris at the bottom of Lake Martha, saddles in the barn, and the stand of mature Red Spruce, in their respective attempts to know more and to understand what was and is there.

As well, there has been the issue of physical maintenance and interpretation of the site. What approach to the site are we going to take? What is to be preserved? What "look" are we after and why? What will be allowed to grow? What will be cleared? And why? What procedure will be followed if any physical change to the house or to some other part of the Estate is being proposed? These questions have surfaced at one time or another during the period since the Province has acquired the property, but there has never been a management plan that expresses fundamental principles and decisions to provide direction for the preservation and interpretation of the Estate.

One February day in 1988, as staff discussed interpretive goals for the site, it became clear that the people who have been studying, interpreting and dealing with the site (or parts of it) should get together to pool their knowledge, perceptions, experience and questions. The Uniacke Seminar committee of Derek Davis, Marie Elwood, Sheila Stevenson and Alex Wilson formed itself to bring about the Uniacke Seminar.

This event took place in two parts. The first session took place at the Estate on October 19, 1989, mostly in the basement kitchen of the house which

Richard John Uniacke had built in 1816, but also on the land itself. The group trekked to the highest point on the Estate to see an imposing stand of Red Spruce trees. Bad weather on December 7, 1989 made travelling impossible so that the second part of the seminar, which was also to have taken place at the Estate, had to take place at the Nova Scotia Museum.

This curatorial report contains the presentations which were made at the seminar. These presentations represent work-in-progress on two scales. One scale is that of the individual's interest and/or expertise; the other is that of the institution's interest and responsibility to correlate its documentation, preservation and interpretive functions relative to landscape, environment and culture.

This piece of the Nova Scotia landscape provides an opportunity to study and interpret the web of relationships, the interaction of people and their environments, both physical and cultural, over a period of 200-plus years. As well it is an opportunity to explore and assess the NSM's interpretive mission. It offers us a wonderful interdisciplinary forum.

In 1965, the Board of Governors of the Nova Scotia Museum received a mission statement from A.E. Parr, who had been engaged by them to propose a directionfor the NSM. His suggestion[2], as modified by the NSM, follows:

> The Nova Scotia Museum exists to interpret nature as the environment of people, and cultural history as the story of peoples' response to the environment and to thus help Nova Scotians better understand themselves, their community, their land and the sea around them.

In reality, the Nova Scotia Museum has maintained a respectful distance from this statement. Collectively we have never developed a relationship with it. Is it achievable? Out-of-date? What does it mean for the Uniacke house and Estate? We have never really examined its implications for what we do. But we are aware to a degree that our focus is the Nova Scotian environment and that there is always an environmental component to whatever subject or object one is looking at.

The Seminar and this report indicate an interest in pursuing an approach that is ecological in its spirit and in its content. In terms of understanding the landscape, we need to know what attitudes and values

have governed land use and use of natural resources, and what those say about the kind of understanding we have now.

The Uniacke Seminar provides an opportunity to develop an information base about the Estate. It also illustrates the importance of sharing information; the importance of, and need for, accessible information; the value of opportunities which enable us to see how a variety of information adds up to help us understand this piece of land in question and to shed some light on our museological interests and responsibilities.

Work done to-date, and in the future, has to have a place in a common data base, the development of which is now slowly in progress. Relational fields that link and combine cultural and natural data will be essential. Discussions which are required to develop these may also contribute to an interpretive framework for the '90s that would help us get closer to our mission.

The intent of this document is to record what was presented at the Seminar and, in so doing, to record the state of our scholarship and our organization to this point. The content of this document may be altered as a result of further research, and a more definitive document may some day be published. In the meantime, this report identifies our current knowledge base. A further number of planning and research exercises are required and some of these are identified in the section, **Summary of Issues and Needs**.

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[1]A map, drawn c 1819 by John Elliott Woolford, identifies Mount Uniacke on the road linking Windsor and Halifax.

[2]Parr's proposed mission statement read:

> The Nova Scotia Museum exists to interpret nature as the environment of people, and cultural history as the story of peoples' response to the environment within the limits imposed by traditions and political conflicts, and to thus help Nova Scotians better understand themselves, their community, their land and the sea around them.

Parr talks about an ecological approach to interpretation in his *Report and Recommendations on the Nova Scotia Museum*, submitted to the Board of Governors, 20 August, 1965. In that report he also refers to his paper "Civilization and Environment. A Program for Museums" which he presented to the Canadian Museums Association in 1963. That paper is one of many in A.E. Parr ***Selected Papers, 1959-67***. NSM Library 069/P25.

SUMMARIES OF PRESENTATIONS

The first part of the Seminar took place at the Mount Uniacke Estate in the basement kitchen. It included not only presentations by Zuck, Wilson, Penney, Cuthbertson, Elwood, and Middleton, it also included a trek to the highest point on the Estate, the Mount itself, with its stand of Red Spruce trees.

JOHN ZUCK, a landscape architect and a professor in the Environmental Planning Division at the Nova Scotia College of Art and Design, reported on the environmental analysis of the Estate which was done in 1987 by environmental planning students at NSCAD. In addition to their inventory of natural features and processes, the students recommended some preservation and interpretation directions. They suggested that all the habitats should be interpreted, namely the special natural habitat (Red Spruce forest), the common natural habitats (bog, spruce/fir forest, black spruce forest), as well as the cultural habitat (the homesite). They felt that dealing with both the natural and cultural elements would be faithful to the 18th-century English notion of an estate as a landscape garden occurring in a natural context.

ALEX WILSON, Curator of Botany at the Nova Scotia Museum, elaborated on this idea of an estate, reporting on his observations about the man-made landscape surrounding the house. He presented information and questions arising from documentary and visual material and from on-site physical evidence. He reviewed concepts and styles of Richard John's day. And he talked about current interpretive concepts and styles and the decisions which will have to be made about what is significant, and why, on the Estate.

ALLEN PENNEY, a Research Associate at the Nova Scotia Museum and former professor in the Faculty of Architecture, Technical University of Nova Scotia, reported on his detailed architectural study of the house and grounds. He identified some of the problems which make it difficult to understand the house and grounds of Richard John's time such as the changing location of the road; trees being in different places now than they were then; what the early pictures show us and what they don't; insufficient

documentation about the farm activity and outbuildings; and the need for infra-red photography and an archaeological study of the house site area.

BRIAN CUTHBERTSON, historian, Uniacke family descendant, and author of a biography of Richard John Uniacke, ***The Old Attorney General***, talked about the cultural influences of Richard John's time, such as his Irish background in which land was crucial to personal survival; the importance of his family and his obligation to provide income, education and positions for his children; the struggle between the Colonials, who were already here in the province, and the Loyalists, and the power of patronage. Brian also spoke about the family's relationship to the Estate after Richard John's death in 1830.

MARIE ELWOOD, Chief Curator, History Section, Nova Scotia Museum Complex, (NSMC) reported on research to determine the provenance and period of the furniture, ceramics and paintings in the house. Most contents date from Richard John's time; few things are from a later date. All the contents of the house were named, accessioned, described and photographed in a major cataloguing exercise done by the History Section, 1978-80.

ALEX MIDDLETON, Superintendent, Uniacke Estate, recounted his visit with Norman Stone in 1980. As the first superintendent of the Estate following acquisition by the Province, Mr. Stone was able to recall some of the buildings and landscape features which had been on the Estate and what had been done to the buildings and property during his tenure.

These presentations and the trek to the Red Spruce forest filled the day. At the end, many people expressed an interest in walking to the drumlin and being oriented more thoroughly to the grounds around the house. And there were still more presentations. What had been seen as a one-day event was clearly a two-day event. Part Two was scheduled for December 7. On that day, however, winter had set in, making it impossible not only to be outdoors on the site, but to travel between Halifax and Mount Uniacke. Only those in Halifax were able to meet for the remaining presentations and discussion.

BARBARA CHRISTIE, a Research Associate at the NSM and author of ***The Horses of Sable Island,*** reviewed a letter written by Richard John Uniacke to *Agricola* (John Young) describing how he was able to provide a

winter food supply, based on turnips, for overwintering cattle. She also talked about horses and barns of Richard John's time and the surviving Uniacke saddles, harness and barn with reference to some British illustrations.

KEN GILMOUR, Curator, Branch Museums, NSMC, introduced information and stimulated questions about the outbuildings on the homesite as he referred to documents of the 1949 period. He also reviewed the recent history of requests for use of the site by non-Museum interests.

GOLDIE ROBERTSON, Chief Guide, Uniacke House, was unable to attend Part Two, but she had summarized in writing her experience with visitors to the house, giving a sense of the range of their interests and responses.

JOAN WALDRON, Information Officer, NSMC, identified some of the issues and realities which have to be addressed in order to promote the Uniacke Estate, including the need for an accessible information base and a better understanding of the Estate.

The CONCLUDING DISCUSSION provided everyone with the opportunity to go back to points made in the presentations and to talk about what is yet to be known and yet to be done in the study, preservation and interpretation of the Estate.

Brian Cuthbertson suggested that 2015 would be an appropriate target date for completing any and all physical projects on the site, since that will be the 200th anniversary of the house. Many of us left the seminar room with visions of sheep on the drumlin, the sound of horses in the barn, and an increased knowledge and interest in this site and its interpretive potential.

A paper which is not included in this report but deserves recognition here is the work done by LAURA LOUCKS. One of the NSCAD students to have done the Uniacke Estate natural features inventory in 1987 (see the Zuck text), three years later, during her final term, she pursued her interest in the Estate, drawing from the Seminar presentations and other sources, to make an interpretation of why Richard John Uniacke chose that site for his Estate. A copy of her paper is at the Nova Scotia Museum, Natural History Section, land information file. The time line which she prepared has been included as Appendix 1 of this report.

SUMMARY OF ISSUES AND NEEDS

Needs and issues arising from the Seminar are:

- Strategies for protecting the view plane across the lake from the house are needed. Since some of that property is not part of the present land holdings, it either should be acquired or an agreement with the owner should be negotiated to keep the opposite shore forested.
- The sources now known seem to be the sources we have to work with. The chances of any new sources turning up are remote, according to Brian Cuthbertson. Anyone who participates in making an interpretation of the site needs to be familiar with the sources.
- A comprehensive catalogue of sources (documentary, visual and physical) and their locations is required. Consolidation and access need to be addressed.
- A definitive list of the books, by author, title, and publication dates, which were and are in the Uniacke library is required.
- An investigation and status report is required on what photographs exist and where they are located within provincial government departments and agencies.
- Interviews with family members and others who either spent their summers at the Estate or had personal experiences with it in the '20s, '30s and '40s should be interviewed. Requests for photos should be made.
- The information about the site and the extent of the land and buildings is still in need of clarification. Our consciousness of the site as an Estate rather than just a house requires development. A name change in our promotion and interpretation may be in order.
- The history of ownership or succession of the property needs to be clarified.
- The story of the farming activity and the areas of cultivation is not yet documented sufficiently.
- The outbuildings, especially the farm and associated domestic buildings, e.g. ice house and greenhouse, need documentation. Information and better quotes about the building by the water are

required to determine the use and location of the building, which is unclear from the drawings.

- A serious systematic investigation of the grounds, to include an archaeological survey, infra-red aerial photography and a thorough hunt with metal detectors, is required to establish use of the grounds and locations of buildings etc.
- There is no information about the population of the site. Census studies have been done but tell nothing about how many people lived on the Estate. There is no known copy of the 1851 Census for Hants County. Nothing is known about any Irish emigrants whom Uniacke might have brought to the Estate.
- A comprehensive chronology or time line is needed to identify and summarize the sequence of events relating to the Estate over time.
- Information about roads and their conditions, how people travelled, volume of traffic, etc. needs to be gathered.
- Saddles and harness in the Uniacke barn require conservation and interpretation.
- Physical treatment of various areas of the Estate and access to more remote areas have to be debated and determined. The stand of Red Spruce could become an ecological reserve, of that species, within the Special Places Program.
- Physical treatment and presentation of the house and grounds have to be debated and determined. Will the house be restored? If so, to what period? What would have to be done to restore it to the RJU period? What would be the benefits? losses?
- Techniques, including infra-red photography, are required to establish construction of the house itself.
- Single items get lost in room displays. We need mechanisms for close-up and detailed examinations of objects, and to isolate specific pieces of info and/or objects, e.g. "two special instruments at Uniacke", being the sundial and microscope made by the same London maker.
- We need to take approaches which are achievable.

JOHN ZUCK

"An Environmental Analysis of the Uniacke Estate"

J.Z. I want to start by thanking the seminar committee for inviting me to this seminar, and Derek Davis for his suggestion, in 1987, that Mount Uniacke could be the subject of a studio project in the Environmental Planning Department at the Nova Scotia College of Art and Design. By way of introduction, I want to talk a little bit about what we do in the Environmental Planning Department. Then I want to tell you what we found out about the Uniacke Estate, and finally, to present the consensus that the students came to in making their recommendations. In fact, this presentation should be regarded as a composite of what the students discovered.

The Environmental Planning Program at the College of Art and Design is different from other planning programs in Canada in that there is an interest in "designing with nature". This phrase is almost a cliché, but that is as precisely as it can be put in a few words. The idea is that by studying a site we can recognize constraints and opportunities that are specific to the place, and that this, along with information about what people need, helps us make decisions about land use. The studio that I teach introduces environmental inventory, a systematic approach to finding out about the natural features and processes that affect an area. The technique involves mapping different kinds of information at a common scale so that the studies can be easily compared. We look at each of the environmental factors to determine what messages there are, and then bring those messages together on a composite map which we call a "synthesis". I will show you the results of that process and talk about some of the important messages, and then offer some recommendations that the students made.

Editor's Note: The entire series of colored maps which were produced during this project are on file and available for study at the Nova Scotia Museum, Natural History Section, land information file. The series includes the following maps: location, elevation, slope, bedrock geology, soil, water, vegetation, ownership, visual analysis, synthesis, and concept plan.

Only some of these maps have been interpreted in black and white for this document. They are: location, elevation/water, bedrock geology, soil, vegetation, the visual analysis and a concept plan.

J.Z. I will start by showing you a **Location** map. (Illus. 2) In terms of the land classification used in the ***Natural of History of Nova Scotia***, the entire museum property lies in the Atlantic Interior Region of Nova Scotia, on the border of the Halifax Quartzite Plains and the South Mountain Granite Uplands. Looking at this map, there are two additional points to be made. First, Mount Uniacke is a short drive from Halifax. The second point has to do with the size of the property: look at its size in comparison with the Halifax peninsula. The study area includes about 2,500 acres of Crown land that was once part of the Uniacke Estate. Later, we will look at the ownership of this area in more detail, but as I understand it, the Estate started out with a grant of about 1,000 acres, and then expanded to 11,000 or 12,000 acres, and as of now, it is about 2,500 acres.

The first investigation we made was topographic, an interpretation of contours. This study produced two maps, **Elevation** (Illus. 3) and **Slope** (on file), which together give a very good idea of the topography. The **Elevation** map shows that the area is quite flat but generally higher than the surrounding countryside. Later I will show you that some of the information on this map is quite important. The Uniacke house is sited adjacent to some of the higher elevations and on a moderate southern slope. The **Slope** map is another interpretation of the same contour information but, instead of showing how high or low the land is, this map shows how steep the land is, or how quickly the elevation changes. The slope map also shows the abundance of flat areas in the interior of the property; many of these are bogs.

The **Bedrock Geology** map (Illus. 4) shows that the Estate is on the border of two different kinds of rock, with quartzite to the north and granite to the south. There is a zone of transition and so the contact between the two rock types is actually quite fuzzy. Both the granite and the quartzite are very hard, coarse-grained crystalline rocks. These rocks do not erode very quickly, so we would expect the soil to be relatively thin and coarse-textured. The rocks are not very porous, so the groundwater supply might not be very abundant. This map also shows the Mount Uniacke Anticline, which is a

ridge in the folded quartzite. The Uniacke gold district is on the same structure not too far away, so it seems likely that there was some exploration activity here. I have seen some trenches in the woods which I expect were exploration sites.

The **Soil** map (Illus. 5) shows the texture and depth of material over the bedrock. This overburden is derived from the bedrock and modified by glacial activity, so there is a strong relationship between the kind of soil and the bedrock that lies beneath. Over the granite and quartzite we find generally thin soils that are coarse-textured, corresponding to the texture of material weathered from the bedrock. In the areas of very thin soil, we find relatively large areas of exposed bedrock. Shallow soils represent limitations for development; the deeper soils, on the other hand, offer opportunities.

Uniacke's house, for instance, is sited in a relatively small area of medium-textured soil that is greater than 3 feet in depth. Even smaller are the areas of deep, moderately fine-textured soil. These areas are drumlins, thick deposits of compacted glacial till. The hill between the entrance drive and the lake is a drumlin. These deeper soils with relatively fine texture are the only ones on this site with any agricultural capability. In addition to the mineral soils, there are deposits of organic material. One of them, for example, is the wet area behind the house, and another is along the entrance road at the base of the drumlin. The interior flat areas are boggy and the coloured soil map on file shows a lot of organic material in an area of exposed bedrock. The boggy areas lie between bedrock ridges.

The **Water** map (Illus. 3) describes site drainage characteristics. The lines represent watershed divides. The heavier line divides the land that drains eventually to the Atlantic Ocean and the land that drains to the Bay of Fundy: Mount Uniacke sits right on the height of land. All of the water draining to the Atlantic Ocean from this area flows through St. Margaret's Bay; water draining to the Bay of Fundy goes through the Meander River. This map does not show the entire area that drains into Uniacke Lake. Although this watershed is not very big, it includes the village of Mount Uniacke. It is interesting to see that the Pockwock Lake watershed comes very close to the south side of Uniacke Lake. This map also shows the water bodies, including not only lakes, ponds, streams, and wetlands which hold

water all of the time, but also swales. Swales are runoff-producing areas which are wet only intermittently. These are places where the water table is close enough to the ground surface that water has to run off across the surface instead of soaking in when it rains. A walk to the top of Mount Uniacke would be a test of the interpretation on this map. There is a wet area behind the barn and we should find wetlands in each of the small valleys.

Another very important source of information, particularly for vegetation analysis, is aerial photography. From an aerial photograph of the Uniacke Estate (Illus. 6), we can see the entrance roads, the cleared areas, and the buildings. On the coloured aerial photograph (on file) one can also see the large interior bog that we have been talking about. On a walk to the Mount, we would cross the areas which I just described as swales, finally arriving in a stand of large spruce trees.

What do the various vegetation communities, or habitats, look like on the ground? Let's look at a sample of major ones:

- a hardwood stand which is an early successional forest of birch and maple. (Illus. 9) The spruce and fir trees that you see growing under them will soon shade the birch and maple out so that this will become a spruce-fir forest if it is not disturbed.
- a typical wetland, in this case a bog. (Illus. 10)
- the red spruce stand (Illus. 11) on Mount Uniacke. The wetland, the birch-maple forest, and this spruce forest are all representative of habitats in the Atlantic Interior Region, but this red spruce stand is a very special place because the forest community has been allowed to reach equilibrium. These trees are over 90 feet tall and we think they are 70 or 80 years old.

This photograph shows one of the cleared areas, a field on the drumlin, (Illus. 12) the thick deposit of fine-textured soil left by the glaciers. Most of the land on the Uniacke Estate is forested, but this is not, and for good reason. The best soil is here, and so this area offers an opportunity to grow crops or have good pasture.

By looking at aerial photographs and visiting the site, we can produce a map of the **Vegetation** communities (Illus. 13). What we actually do is look at the aerial photographs and identify all of the areas that look the same, make a

guess at what they are, then go out and see what they really are. Some areas have been cut over; a good example is the area to the north of the storage sheds. (Illus. 13*a*). Areas that have been cleared, called "old field" on this map, will begin to grow in again if they are not kept clear. These areas include the field on the drumlin and the lawns and field surrounding the house. (Illus. 13*b*). Most of the area is forested, and most of the forest is black spruce or spruce-fir. The black spruce indicates poor drainage. You can see that the flat interior area that we talked about before is all bog and black spruce. (Illus. 13*c*). The topography is reflected in the kind of plants that grow there. There are large areas of spruce-fir forest which is what we would expect to find in this part of Nova Scotia. The "climax" red spruce forest that we have talked about is also shown. (Illus. 13*d*). It is interesting to note that there are other areas that seem to have the same kind of forest; we need to go out and see if those other areas really are there, but the possibility exists that there is more than one stand of red spruce that is maintaining itself.

Most of the hardwood is early successional, consisting of species like birch and maple, that will eventually be shaded out by spruce and fir. There are not very many late successional hardwood stands. The difference between these hardwood communities is that the early successional stands can't reproduce themselves because their seedlings do not tolerate shade. Instead, these stands shelter the spruce and fir seedlings which do tolerate shade and eventually become dominant. On the other hand, there are a couple of hardwood stands on the Uniacke Estate that seem to be reproducing themselves. Because the seedlings of some hardwoods like beech, yellow birch, and sugar maple do tolerate shade, these communities should be able to maintain themselves. It is interesting to speculate about why the intolerant hardwood communities are there. Because they are early successional communities, some kind of recent disturbance is indicated. What was that disturbance?

I doubt if there are any trees standing today that were here when Richard John Uniacke arrived. But he would have found the same kinds of trees. Individual trees may grow and die, but the forest type can stay the same. I understand that Richard John Uniacke cleared land for crops and that he kept livestock, including horses and sheep, that required pasture. The area

around the house is one of the best places for growing things. Within the 2500 acres we are looking at, there are a few places that would have enough soil to sustain pasture, but we are looking at only a part of his Estate so it is hard to know where he might have cleared land. However, we do suppose we know some things about how Richard John Uniacke used his land. John Woolford's sketches dating from 1817 may shed some light on this subject. A view of the Estate from the old road looking southeast (Illus. 14) shows the house and the outbuildings as we would expect to see them. We also see a field where it is today, on the drumlin that has agricultural capability. The trees on the drumlin appear to be hardwood and the trees in the foreground and background are softwood, as they are today.

Habitats represent a whole range of characteristics that we have been discussing, including communities of plants and animals found where there is some particular combination of environmental variables, like topography, soil, and drainage, that allow them to survive. This idea also applies to how people use the land. People seek the kind of land that satisfies their particular requirements. Because we are concerned with the way Richard John Uniacke used his land, it might be useful to review his background and speculate about what he might have been looking for in locating his Estate. He was born in Ireland in the mid-1700s. This was a time when the English were preoccupied with Landscape Gardening, an expression of the Romantic Movement which was very much concerned with the beauty of nature and the inspiration it provided. We can assume that Richard John Uniacke was aware of this approach to landscape, and what we know of his efforts suggests that he was trying to produce that kind of landscape here.

It is difficult to talk about the Landscape Gardening school without mentioning that it grew up in the context of what was happening on the European continent. The French were building very formal gardens that expressed a particular view of the relationship of man and nature. It was an aristocratic, dominating approach to nature. The English approach, on the other hand, had to respond to a society that was more democratic. There was a strong reference to nature and the value of things found in nature. In its initial phases, the English Landscape Gardening school put the house right in the landscape. The landscape designer was concerned with everything that

could be seen from the house. Nature was brought up to the walls of the house, to the point that fences were made so that they would not be seen from the house. These fences are called "hahas", and I understand that one was built in the yard of Mount Uniacke.

By the time Richard John Uniacke was born, the Landscape Gardening movement was in full swing in England and, of course, it has exercised its influence ever since. It arrived in North America, in full force, within a hundred years, so the possibility is that Mount Uniacke is a very early example of an attempt to establish a Landscape Garden in the colonies.

The **Ownership** map (on file) shows that the study area now consists of a few parcels of Crown land. The Department of Government Services is responsible for a 2,000-acre parcel, and the Department of Lands and Forests administers two smaller parcels totalling about 500 acres. Lands to the south are held by pulp and paper companies, while lands to the north are mostly privately-owned. Just across the road, the Department of National Defence owns a piece of land which has been cleared; this gives a good idea of what much of the Estate would look like if it were cleared. Development has occurred mostly along the lakes, which everyone views as an amenity. Another place where there has been development is on a drumlin which I believe would have been part of the earlier Estate. It is a place where there is soil, so building can take place without too much difficulty. One hundred and fifty years ago, Richard John Uniacke responded to similar conditions when he sited his house on relatively deep soils next to a lake.

A **Visual Analysis** (Illus. 15) does not describe a natural process, but it seemed to be an important study in this case. This map shows visual units that are based on topography: the hill tops, hill slopes, drumlins, interior lowlands, and the Uniacke River valley. Water is an important visual resource, so all water bodies are shown on this map. The Estate Grounds are the cleared areas surrounding the house, within the river valley unit. The most important visual unit, in keeping with the early ideas of the Landscape Gardening tradition, surrounds the house and the lake. The dashed lines on this map indicate the greatest extent of the horizon from anywhere within the river valley unit, and therefore describe the area of greatest visual concern to the Mount Uniacke Estate. This interpretation raises a couple of important

points. First, Highway 1 is very close to the house. The wooded area screens views of the highway and adjacent development, separating the new landscape outside *(a)* from the older landscape inside *(b)*. Second, the lands on the other side of the lake are visually very important. The forested slopes on the far shore terminate the grand view across the lake from the house. Lands beyond the horizon across the lake are within the Pockwock Watershed and are not likely to be disturbed, but the slopes down to the lake are controlled by a paper company. The railway also cuts across this slope.

As I mentioned earlier, the important messages from the inventory maps are brought together in the **Synthesis** map (on file). This map gives special attention to natural processes and how they affect development capability.

The water system is very important. The lake is the focal point of the Uniacke Estate. If water quality is to be protected, the wetlands, the runoff-producing areas, and the steep slopes are probably best left undeveloped. Leaving these areas forested would provide a natural corridor system, or a matrix of forest, that would enclose and contain any development activities while protecting natural processes and visual quality. It is fortunate that the Province controls much of the watershed. However, it does not control the paper company land on the other side of the lake or the upstream portions of the watershed in the village.

Soil is also an important consideration. By far the largest percentage of the area is not suitable for development activities because the soil is too thin, or too wet, or because the bedrock is exposed.

The **Synthesis** map also shows area where "climax" forests may be found. These stands should be considered for protection or interpretation.

In summary, the environmental analysis suggests that the best places for intensive use are limited to certain areas around the house and at the far end of the property. The house occupies the only site that combines the advantages of good access, soil, drainage, moderate slopes, southern exposure and views of the lake.

In this project, the students went beyond analysis of land capability and began to think about how the site could be developed. The **Concept Plan** (Illus. 16) is a composite of ideas about the Uniacke Estate. This plan suggests

the opportunity for two complementary approaches, "Estate interpretation" and "natural history interpretation".

Estate lands outside the important visual unit *(a)* have been outlined as the Natural History Interpretation Area. This area is rather large, and it seems broadly representative of both the Quartzite Plains and Granite Uplands. The opportunity exists for a wide range of interpretation activities in both special and common places. Special places include red spruce forest and common places include bogs, black spruce forest, spruce-fir forests, and intolerant hardwood stands. In fact, this site offers a good opportunity for the Nova Scotia Museum to demonstrate how special places could be planned and managed.

Estate lands inside the visual unit *(a)* are called the Estate Management Area. If the Nova Scotia Museum accepted a Landscape Garden approach to managing the Estate, then any development would fit well with the idea of natural history interpretation. Because the Landscape Garden was set in a natural context, the ideas of natural history interpretation and managing the Estate in a manner consistent with its original concept complement each other.

The students did recommend that the Estate should be managed as an English Landscape Garden, consistent with the vision that Richard John Uniacke must have had. The visual area should be protected. Visual protection includes maintaining the trees along the highway as a buffer and coming to some agreement with the paper company to keep the opposite shore of the lake forested. The idea of management consistent with Richard John Uniacke's original vision also implies rebuilding outbuildings and renovating the landscape. Recommendations also included keeping cars out of the area. Many of the students suggested putting a parking area and orientation center at the south entrance to the Estate. Some students also suggested a train station in the same area so that people could come from Halifax on an excursion. The orientation centre would be a place of arrival where contemporary exhibits and interpretation facilities could be housed. From there, visitors would walk or take some transportation provided for them, perhaps a stagecoach or carriage. There were also suggestions that the old road should continue up over the hill, and that the coach could take

people to some kind of a forest experience in the Natural History Interpretation Area. This implies reclaiming the area where the storage yards and buildings are now located.

Summary

We found this a very exciting project. The recommendations consistently suggested protecting water quality by keeping sensitive land areas in forest. This would also help retain the forest matrix, or background, which is important to the Mount Uniacke landscape. Special places like the red spruce forest should be protected. Other stands similar to these special forests give us a chance to interpret them without entering or disturbing the core areas. There is also a good opportunity to interpret common places like the other forest habitats and wetlands, and cultural habitats like the landscape surrounding the house. The students generally agreed that they would like to see the house maintained in a manner consistent with the period of construction, and that the intended landscape of 150 years ago should be recreated and protected, including the views.

Thank you. If you have any questions, I can try to answer them.

Bob Ogilvie: I certainly appreciate the approach that you took, John. I think it was very interesting. My only concern is the cost that might be involved in transforming this landscape into what was envisioned. Was there any look at cost?

J.Z. No. This project was approached as a planning exercise that was mostly concerned with natural process; from an academic point of view it really was completed with the **Synthesis Plan**. The **Concept Plan** was something that the students felt they wanted to do in order to show their ideas. Costing was beyond the scope of this studio. I don't know about your budgets and whether these ideas would be exorbitantly expensive to implement or not. However, I think that you can decide on the direction you want to go so that whatever you **can** do will be consistent with your policy decision.

Brian Cuthbertson: If you went back to the time when Richard John first arrived at the site, would you have sited the house were he did, or would you have done things differently? Do you think he knew what he was doing?

J.Z. I think he knew exactly what he was doing. The house is well sited on an area with some soil and a southern exposure. There are good views of the lake and the pastoral landscape, to the fields on the drumlin where his sheep might have grazed. It is really a beautiful site.

Question: Do you think Richard John Uniacke achieved the sort of landscape here that was in keeping with the style of his time?

J.Z. We can't be sure what he finally achieved, but the siting of the buildings and the haha, the clearings, and the surviving plantings offer some indication that Richard John Uniacke aspired to the Landscape Gardening style. I am also sure there is some basis in fact for the Woolford sketches, made within a few years of the house being built, depicting a landscape consistent with this style.

ALEX WILSON
"The Uniacke Estate Landscape"

A.W. This is very much an interim report. I am hoping to comment and to expand on John Zuck's contribution to the Uniacke planning process. I want to talk primarily about landscape research on this property, mostly the area surrounding the house.

When one deals with period landscape there are three avenues to pursue. You can look at the documents and illustrations pertaining to an individual property; you can examine the on-site evidence; and you can deal with the concepts, the styles, and fashion of the day you are studying. I have done a little of all three.

A look at some documents and illustrations

When Richard John Uniacke first acquired this land in 1786, he got one thousand acres. He got it by government grant and it was described as "on the road to Windsor including part of a small lake—[only part]—and all the remaining wilderness lands."[3] No development prior to Richard John's tenure seems to have happened on this land. He built a 'country home'—a place to get away from the city, a place to entertain and, possibly, to pursue a variety of other interests. The more we learn about this man, the more interests he seems to have had.

Woolford's wash drawing of 1817 (Illus. 14) is the best early pictorial documentation of this site. It shows an openness around the house that was lost in the 1950s and 1960s and which we are now trying to regain. This property is frequently spoken of as "Uniacke House"; that is how the general populace know this site. It is my hope that when I retire from the Nova Scotia Museum, everybody will refer to this as the Uniacke Estate. My interest is to create the feeling of visiting a landscape in which are sited several important buildings, rather than coming to look just at a house.

The Woolford view (Illus. 14) shows the old Windsor road and looks toward the drumlin. The house (Illus. 17) was built between 1813 and 1815. In 1819, soon after the construction of the house, Richard John added four thousand acres that is described as "rocky barren, swamp, bog. spruce, hemlock, beech, birch, and maple."[4] That's the way the document reads and

that's what John Zuck is telling us it pretty much is today. Perhaps not a great deal has changed in that regard.

As an aside, other lands may have been acquired by grant or purchase. In 1870 the will of Richard John's son, the Reverend Robert Fitzgerald, describes the Estate as six thousand acres, so adding the four thousand that Richard John acquired in 1819 and the one thousand he acquired in 1786 makes only five thousand acres. How does one account for the other one thousand? It could be a surveying error; it could be a purchase. I don't know where the figure came from. But then I, too, have heard figures for the total Estate cited as ten or eleven thousand. If that were the case, some disappeared sometime between Richard John's death and Robert Fitzgerald's death. Can anyone shed any light?

Brian Cuthbertson: Yes, he went after lands on Grand Lake, and he got sizeable acreage which he put in the name of some of his children. I call it an investment. They believed those lands were going to become valuable and eventually they were disposed of during the 19th century.

A.W. So they are really not important to the discussions of this Estate.

Allen Penney: There were 11,800 acres here at Mount Uniacke, on the Estate. The other acreage on Grand Lake give Uniacke a total of 19,000 acres.

A.W. But for some reason, the 11,800 got reduced to only 6,000 by 1870.

Allen Penney : I believe James Boyle sold off land for the railway. The railway runs on the opposite side of the lake and they sold that. That may explain some of it. The railway goes through in about 1854. There would be deeds for that. I have all the deeds.

A.W. This has always been a point of some confusion—just how big the Estate was at any one time. So that's wonderful that you have the complete land survey. It was my understanding that many of the Estate documents were lost or incomplete.

There are bits and pieces of description around, many of them are superficial. Most of us know the words of a traveller[5] in 1832 who was not impressed by the "barren spot" and gives us the line "for every stone picked up, a dollar laid down." But there are some other comments that are somewhat more helpful: "gardens with quick-set hedges"—'quick-set' being hawthorn hedges—and "several hundred English Oaks". That isn't a great

deal of documentation to work with if one is trying to re-create the garden that Richard John had but, at least, it gives us a helping hand.

One source of documentation lies in the library at the house, but this is a family library, not only Richard John's library. It has elements of Richard John's library contained within it. There are a number of books with Richard John's name plate on them, such as Thomas Williamson's ***Agricultural mechanism***....,1810 and ***The use of peat bogs,*** 1806. Other books, although not specifically marked as being Richard John's, probably were his, such as Philip Miller's 1807 ***The gardener's and botanist's dictionary*** . Actually, Miller wrote this monumental work in the early 1700s and it continued to be the principal garden reference for over 100 years, which is a remarkable achievement. The author could be extremely proud of being the principal reference for that long. Uniacke did have a copy of John Loudon's ***A treatise on the forming, improving and managing of country residences***. Loudon's works were the replacement for Miller in the 1800s. Amid the travel books, the religious books, the biography and history, the encyclopedias, psychological works, political, law and education books in the library, there is a good sampling of landscape material and much of it is dated early enough to have been Richard John's own acquisitions.

Site Evidence

As for site evidence, there are bits and pieces that remain on the Estate. We have to sort out from what period each one dates because we know that there are 160 or 170 years of continuous change of the garden. Landscapes are very dynamic things. As well, it is dangerous to assume, just because something looks slightly geriatric, that it should be attributed to the original builder. For instance, the beds that used to grace the lawn were actually laid out by Mr. Stone, the Province's first Superintendent at Uniacke. Mr. Stone put in something which he thought would look nice. The major said, Yes, they were rather close to the original[6]. However, the major didn't see the original beds during Richard John's time. Those beds are gone now but they were very much a Victorian style of bedding. (Illus. 18)

We haven't really questioned which period landscapes we wish to recreate, but I personally don't think we want to make a lot of the Victorian era. We do have a reference to a very fussy series of beds that used to exist.

They included some shapes, a cross, a sun and a moon—which I believe are Masonic symbols, along with a series of triangles and crescents. Those beds were apparently in place from the mid to the latter part of the 1880s, but probably not in Richard John's day. You can see the necessity of a policy decision on just what message you want the site to convey once you begin to think about reproducing these transient features.

The allée (Illus. 19) is a very interesting feature of the Estate. John Zuck was talking about the influence of the Romantic Movement and its Landscape Gardening style on the Estate. It's a romantic style of landscape which emphasizes the natural, so the allée is an odd element but in fact, particularly in North America, if you wanted to do something monumental you introduced straight lines into what was otherwise undulating—hills, valleys, ponds, clumps of trees. This was a very purposeful addition to the landscape, a very important feature—one that we are having some problems with now. We are removing some dead and dying trees. I would suggest that they be removed in pairs and replaced in pairs to keep some symmetry. However, it might be best in the long run to replant the entire feature.

There is a little sloped wall, known as a haha, along the bottom of the lawn. (Illus. 20) This is a very exciting feature. This wall made a barrier which was meant to keep the sheep or cows, or both, from coming up on the lawn but without creating a visual block from the front verandah out to the drumlin field. Such walls were features of English landscapes in Britain c1750. One example in Eastern North America is at Mount Vernon which was developed between 1750 and 1790. It has a haha wall surrounding the house. I don't think there is another good example, besides Uniacke in, Eastern Canada. Now whether Richard John put the haha in place or his son, Robert Fitzgerald (the author of my source called him great-uncle Fitz)[7] put the haha in place is a question. But if Richard John didn't put it in place, he probably had a fence there to achieve the same end. This would be very much English Landscape style.

The haha wraps around the bottom of the lawn. Mr. Stone says he filled in a gully coming up towards the main gate. That was probably the end section of the haha wall. Mr. Stone was very well-meaning and a very ambitious gentleman, but he was not encouraged to think in terms of

preserving period landscape features. We cannot fault him on that basis, because the whole field of historic garden study didn't exist when Mr. Stone was working on the Estate.

There is a huge old oak tree behind the house, (Illus. 21) and we find the statement in the Uniacke Family Journals that Uncle Fitz and Aunt Elizabeth, around 1850, each planted an oak tree in the center of a grassy ring, one at the front door and the other at the back[8]. Fortunately they didn't choose to plant elm trees because the elms are dying off. The existing oak is large enough to have been planted at that time. When we talk about heritage trees on the Estate, this, indeed, may be one of them. The other one seems to have gone missing. One other tree on the Estate which is very special is an American chestnut tree.

What else is on-site? The bull's eye window in the carriage house (Illus. 22) is very interesting because another document says a conservatory 'with bull's eye glass' was at the lake side of the house. A conservatory in Richard John's time would have been a very early example of a greenhouse. Is this the bull's eye glass from the conservatory?

We have a wonderful ornament on the lawn brought from Italy sometime ago. (Illus. 23) Also on the lawn there is a sundial which excites me greatly, because it is one of five items, along with a microscope, a vacuum air pump, an electric machine, and a barometer, which were purchased from a London scientific instrument dealer in the early 1800s. I don't know anything about the little well. (Illus. 24)

Horticulture at a historic site can go from the grandeur of actually shaping the landscape to something as simple as the type of house plants used. Conservation people hate house plants but interpreters love them.

Concepts and styles of Richard John Uniacke's period

The third source of landscape information are the concepts of Richard John's day. I had the opportunity of spending a study week at West Dean, in West Sussex, UK[9]. The country home for a family who maintained a house in London and came out on the weekends, it is essentially a nineteenth-century Estate, although its roots extend farther back.

There are similarities between West Dean and Woolford's drawing of Mount Uniacke. There is a road along the side and there are open fields

beyond the house. It is a grand home, set in the countryside amid gardens, farm lands and woods. The house itself is well furnished, designed for entertaining, for parties, as was Uniacke's house. Hidden away from the public area there are enclosed courtyards, with all the working aspects—the kitchens, the laundries, the stables.

Surrounding the West Dean house are ornamental gardens or pleasure gardens, some with man-made or garden ornamental features, like a pergola.

There are some unique things at this particular house, like the huge beech trees which the former owner decided he couldn't bear to part with. When they died he had them plasticized. How's that for conservation?

The West Dean conservatory, at one time, had a solid roof. The light was admitted through large south windows but this was modernized in Victorian times with a glass roof.

At some distance from the house there is a walled kitchen garden in which all the fresh produce was grown. Fruit trees would have been grown up against a crinkle-crankle wall with its little protected niches. Flowers for cuttings for the house were also grown here. Kitchen gardens were not the exclusive domain of the gardeners. The family would occasionally come to the kitchen gardens for a stroll. In the English landscape park there was no place for ornamental herbaceous plants. There were flowering shrubs, but in the most pure form of the style even these were relegated to the kitchen gardens. There was an array of greenhouses, forcing houses and cold frames for bringing on fruits and vegetables at all times of the year.

At West Dean there is an open lawn and a haha. In this case, the haha includes a little stream, invisible from the house, and beyond that the farmland that has been enhanced with clumps of trees and grazing sheep. It appeared to me that they were very special sheep, trained to stand in groups of three.

The English landscape park was not a purely decorative amenity. The English have a tradition of being rather practical about things, unlike the French who spread out tracts of ornamental gardens which were enormously expensive to keep up. West Dean was a working, productive farm, even the part in front of the house. The fish ponds, the pasture, even the clumps of trees could be harvested for various products. They would clean out the

bottom limbs for wood. Beyond these features there are twelve farms producing grain and various agricultural commodities such as sheep, beef and dairy products.

One-third of the Estate at West Dean is given over to forestry. They have forestry crews who are continually harvesting and replanting the woodland and this again is a money-generating part of the Estate. They even rent out a tract of land to a group of business men from London to come out and hunt deer.

It is this Estate context that Richard John no doubt grew up in; since it was an Irish Estate there possibly were some differences between Ireland and West Sussex, but certainly there was this idea of an estate.

Richard John came from Ireland to Philadelphia. It's interesting to note that the author of the first American garden book was an Irishman, Bernard McMahon. He also came from Ireland to Philadelphia in the latter part of the 1700s and stayed in Philadelphia to develop a huge nursery business. McMahon's book is a garden calendar telling what to do each month of the year. It is divided into categories—the fruit garden, the orchard, the vineyard, the nursery, the pleasure or flower garden, the greenhouse, the conservatory and the hot house or stove. All of these represented separate garden departments. I would propose to you that Richard John would likewise think about his Estate in these departments and would also include in that the woodland, and the farmland. We should also think of the Estate in these different parts, the pleasure ground being the area immediately adjacent to the house; the farm being beyond the haha, the woodland beyond the farm. The department not represented on the Uniacke Estate at the present time is the kitchen garden. Where was the kitchen garden? There must have been one or else all garden produce was brought into the Estate. The Woolford drawing shows a walled enclosure that runs in front of the stable. It doesn't link into the stable or the barn. Is this the kitchen garden?

Derek Davis:: Do we want to address this interesting point about the oak tree? Do you, to create an earlier landscape, have to cut a tree if you want to be pure about it?

A.W: That is true. The National Trust in Britain have been wrestling with this and more serious problems. At one park, Claremont,which is very close

to London, they have kept the significant landscape elements from several different periods. What the Trust did was to say, We've got the bowling green from the formal period prior to the English Landscape Movement and we'll keep that; we'll also keep the amphitheatre. But the lake was "naturalized" by that vandal Capability Brown, and we'll keep that too.

They kept all the best parts. It is a very mixed bag and it's very controversial. There are those that say 'All right, we should wipe away everything to recreate one period such as has been done at Fortress Louisbourg, where everything is the summer of 1744'. I don't think we would walk into this property and say, If it's after Richard John Uniacke's occupancy, therefore it's garbage. Generally you do some sorting.

Mrs. Christie: Alex, regarding the haha: Were the servants' quarters here? In northern homes that I know in England, you had a haha so you didn't have the servants moving about spoiling the view.

A.W. The only thing I know about servants at the Estate is that some of them had quarters in the basement.

Joan Waldron: The oaks were introduced. Do we know if it was by Richard John Uniacke?

A.W. Well we have documents to suggest that Richard John brought a cask of oak seeds from Ireland. Some people call them Irish oaks but they are English oaks, biologically speaking.

Joan Waldron: If you notice, as you drive in, there are young specimens.

A.W. Oh, they are reproducing themselves wonderfully.

Bob Ogilvie: Where did the cedar trees come from?

A.W. Probably Richard John or one of his successors introduced them. Cedar doesn't thrive in Nova Scotia but they are holding their own on the Estate. There is a lot of regeneration through the woods. We should see some when we walk to the mount.

Not all the cedars in the province have been introduced though. There are native stands of cedar in the Digby-Yarmouth area and some are rumoured to be in the Cobequids, although I haven't seen the latter ones.

But most of what you see when you drive about the countryside have been introduced as ornamentals. We believe wild ones were more common two or three hundred years ago because there are examples of the native

people using them. We actually believe that the climate was such that they would do better here then; or possibly the leaf miner, which is one of the problems with them today, was less conspicuous.

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3 John Flieger, Deputy Surveyor, Kings Woods, in the description of a 1000-acre grant to Richard John Uniacke, Sept. 22, 1786. Report of P.A.N.S. Nov. 30, 1949. Copy in Museum Services File "U.H—Survey Plan and Legal Description".

4 Charles Morris, Surveyor General, in a note attached to the description of 4000 acres of land added to Richard John Uniacke's holdings, March 18, 1819. Report of P.A.N.S. Nov. 30, 1949. Copy in Museum Services file "U.H.—Survey Plan and Legal Description".

5 These are references in the Uniacke Family Journals, compiled by Mrs. Geraldine (Uniacke) Mitchell in 1953. NSM History Collection, 87.114.1-3.

6 Notes from interview with Norman Stone, conducted by Alex Middleton, Oct. 1, 1980. Copy in Natural History Section, Botany Files "Gardens Mount Uniacke". See Middleton, this document

7 Uniacke Family Journals, as in note 3 above.

8 Ibid.

9 Photographs of the features at West Dean which are mentioned in this presentation are in the possession of the author.

ALLEN PENNEY

"Towards an Architectural Interpretation of the Uniacke Homesite"

A.P. I'd like to share some of the things I've discovered during the past few years of ongoing work towards an architectural interpretation of this house. I think it's important to say it's 'architectural' and I think it's important to use the word 'interpretation'. Obviously time constraints are going to limit the scope so what I've done is to concentrate on a few significant issues and I think they're really rather interesting ones as well.

The Man

Richard John Uniacke (Illus. 25) has been well written up by others. One description while he was alive was as "a great lubbery insolent Irish rebel."[10] The young lawyer, by his own energy, push, wit and arrogance made a fortune for himself here in Nova Scotia. A man to seize the opportunity of making money out of the wars between England and France or America, his fortune came largely from his law practice, the biggest one in N. S. in 1800, and from his public duties as the Advocate General of the Vice Admiralty Court and as Attorney General for Nova Scotia. Using family and friends to secure patronage appointments, Richard John Uniacke built up a small fortune and also spent a small fortune on this land and house, which we might consider nowadays as a 'hobby' farm.[11]

He was a man of considerable personality and no doubt intimidated those around him. He even managed to get staid old Simeon Perkins to bet £20 on the outcome of a yacht race in 1796,[12] money that Perkins simply could not afford to squander. The results are not recorded, but no doubt Simeon Perkins lost and Richard John Uniacke won.

Richard John Uniacke was 60 when he began to build his country house (Illus. 17) in 1813.[13]

The Mentors

Uniacke had a number of influential friends, and some enemies. Friends like Governor Parr and the other Irish-born well-to-dos were the nucleus of Nova Scotia society. Parr, Inglis, Strange, Bulkeley and Uniacke formed the first Board of Governors of the Anglican King's College. Later in

life, Richard John Uniacke freely entertained people like the Roman Catholic Bishop of Quebec, later Archbishop Octavius Plessis, who was hardly a friend of the British.[14] Richard John Uniacke's Catholic sympathies had caused his father to banish him to Dublin while still a young man. Uniacke maintained his broad theological approach, to the discomfort of people like Thomas McCulloch.

The Motivation

Richard John Uniacke's home in Ireland was derelict when this photograph was taken. (Illus. 26) This is the estate from which he was disinherited, which maybe gave Richard John Uniacke the incentive to show his relatives the mistake they had made. In 1812 the Lieut.- Governor's wife described the Nova Scotian Mount Uniacke with its "small farm house" to be "in a ruinous state." Three years later, Bishop Plessis described Mount Uniacke as "an immense and costly mansion," and added that £20,000 had been spent on the Estate.[15] The same year Richard John Uniacke was the president of a dinner to celebrate the victory at Waterloo when 101 toasts were drunk. Here was high living in Nova Scotia.

The Manifestation

Richard John Uniacke's town-house (Illus. 27) was built on Argyle Street. It was described as one of the finest houses in Halifax. His country estate (Illus. 2) was built over time. Starting from a grant of 1000 acres in 1786, he built up his land holdings to about 11,000 acres by 1821. I do not think we can understand the scale of his achievement any way other than in a drawing which shows that his accumulated land created a considerable estate, larger than the Halifax Peninsula, but also that a significant part of the road from Halifax to Windsor passed through his land. Richard John Uniacke himself estimated the value of Mount Uniacke as 1/12 of his total worth. I presume this to be both the land and the house.

Mount Uniacke was a house for show, a house to be seen, the very image of high society and upper class, of 'privacy in full view', just as the nobility would have experienced it. This attitude may have had something to do with Richard John Uniacke's recent marriage to his second wife, who possibly needed to establish her own position, identity and credibility.

Turning to the house in its setting, we must be careful to look at it as it was intended to be seen. (Illus. 14) It was an event of significance for the traveller on the Halifax/Windsor Road, from which it was highly visible. The house advertises the owner as having both wealth and privilege. Edward Ross of New Ross, Lunenburg County, while en route by stage coach from Halifax to see Thomas Chandler Haliburton in Windsor, on June 14, 1839, described the effect this way:

> *No other object of note presented itself (the Country still presenting the same barren aspect) until we arrived opposite Mount Uniacke. Of this place I had often heard and now for the first time had an opportunity of seeing it. Like most gentlemen from the Old Country the idea of possessing large tracts of land [had] in their minds great charms. Its first owner had, at great expense, and I might add, a very foolish one, laid out immense sums of money on a large tract of barren land and it now lies neglected and will ultimately fall into ruin. I was rather disappointed at the aspect it presented. As we entered the county of Hants the country improved.*[16]

The relationship of the house to the main road to Windsor is odd. There is one drawing which suggests a proposed realignment further to the east, away from the house. Maybe Richard John Uniacke had finally had enough of being seen from the road! The realignment was made later, and is still in use today.

Mount Uniacke, as an estate, was never tamed. The landscape is still raw today, idyllic but with poor ground, unsuitable for farming, described as 'rough and inferior', with a picturesque lake and also 'bad swamps'. There were trees, but some were scrubby trees, 'low', 'small' trees and in one area 'chiefly burnt'.[17]

An aerial photograph from 1973 (Illus. 7) shows the relationship between the cleared land and the forest. Any landscape is dynamic; trees seed themselves and multiply to cover cleared ground in a relatively short time period.

Looking back to the time when the family was in residence, we find that the trees had a very different place. In 1931 (Illus. 8) the great vista in front of the house was clear to the top of the hill. The tree pattern at the old post road suggests an avenue and the orchard was much more clearly defined as a regular man-made landscape. The 'idea' of farm is much clearer from

this earlier air photograph; the areas of cultivation suggest a stronger sense of a working farm. The clear demarcation between house and farm can be seen at the haha (the hidden ditch and wall) surrounding the formal garden. Since then, the haha has been reduced in its form and has visually almost disappeared. (Illus. 20) Some of the stone on the west side was thrown into the lake in the 1920s.[18] Much remains, though in a rather derelict condition with no visible function, and it has become overgrown with trees and bushes.

Family snapshots, even when out of focus, give a clear impression of the open texture of the landscape both towards the house (Illus. 28) and away from it. (Illus. 12)

It is in the earlier pictures of the house that we find the most important or best information about the overall landscape and setting. In discussing ideas about which I am still uncertain, and while attempting to gain further data, the following interpretation is still largely conjectural. The illustrations are as yet part of a tentative story.

Four early illustrations of the house were made at different times from the same vantage point at the edge of the lake. I found the approximate position from which the views were drawn, and took some photographs. In comparing the drawings with the photographs one is immediately conscious that most early illustrators seem to have been long sighted, or they adopted a long focus 'style', thus making their drawings more like today's telephoto lens picture.

The earliest drawing of the house we can study was made by John Elliott Woolford in 1817 (illus. 29, 40) soon after the house was built. The really significant information in the picture has to do with the house, the barn, and the building at the edge of the lake. The roof of the house is shown flat, but was altered subseqently. Although the drawing can be accurately dated, we cannot date the roof alteration accurately. The barn (Illus. 30) is still extant, but the other building by the water no longer exists.

A second drawing, a pencil sketch, shows five windows instead of four on the end of the house. (Illus. 31) This is obviously a mistake on the artist's part since the windows clearly have never been altered. Most likely it is the artist's prior knowledge that five windows in the end walls of buildings like this were more common than four. An example is Prescott House. If we look

further to the left in that same drawing we see a crude representation of the building by the water. Whatever the shape to the left may be, it isn't plate glass. And there's a question about whether it is a boat house.

The third image from the same vantage point (Illus. 32) appears to be a painting made from the Woolford drawing, showing the house with the original flat roof and a galleon-like boat, which must have been the family's equivalent to a Laser.

There are real problems interpreting these images. It's easy enough to draw something and get the shapes accurately but miss out on some of the more detailed information. The difficulties increase when parts of the drawing seem to be very accurate and other parts of the drawing are not accurate at all, as in the pencil sketch. Except for the five windows, the house detail is authoritative (Illus. 33) but the waterside building (Illus. 34) seems to have been drawn by someone who didn't know it or understand it.

The fourth view is a rather odd undated watercolour (Illus. 35) in which the subject is treated with great deference and is accurate in its architectural content, but the overall effect remains obviously naive. My belief is that the drawing was probably made by one of the family, who appears in the right foreground. The details of the buildings are much more specific than in the previous illustrations, possibly because of a more intimate knowledge of the buildings, rather than better eyesight. (Illus. 36)

Another picture, (Illus. 37) presumably by the same artist but from a different view point, fails to show the building beside the water. The technique of representing smoke suggests naivety while the architecture itself is drawn with authority. The railway train suggests an earliest date. The landscape remains open, allowing the house to be shown off.

The first finished watercolour by an accomplished painter (Illus. 38) also excludes the building at the edge of the water, which is very frustrating! Otherwise the information may be considered accurate, including the planting.

Dated c1870, but questionable in its attribution, another watercolour (Illus. 39) also fails to show the building at the water's edge. The four windows are correctly shown and the altered roof is shown. Proof that the roof was originally flat is beyond contradiction as the evidence exists not only

in illustrations (Illus. 40) but also in the existing attic. There is evidence of the spacing and extent of the guardrail encircling the flat roof. The original surface of the flat roof and the wooden shingles on the portico roof can still be seen. (Illus. 41) The original roof was covered over by the second roof. The sheathing of the second roof was substantially replaced in the 1952 alterations. (Illus. 42) The square iron pins that supported the perimeter balustrade can still be seen towards the edge of the original roof.

But what happened to the building at the edge of the lake? This puzzling building has completely disappeared. There is no visible proof of its existence in physical terms; no foundations, no deck, and not even a photograph. Having talked to someone who had slept in it[19] or in a part of it, in its new location, I understand it was not burned down but was removed, possibly in a cut-down form, by water or over the frozen lake, to the main road, where it was used to house visitors, and formed the basis of Mrs. Murphy's Tea Room, which no longer exists. I feel some sense of security in my statements, although they must remain in the realm of unconfirmed conjecture at present.

What was its original function at the edge of the lake? It is uncertain that it ever was a boat-house, although there appears to have been a boat! The railing would have inhibited water sports. From the references by Archbishop Plessis and by a Colonel Hay on the staff of Lord Dalhousie, there were rooms on the Estate that were not in the original main house. There was an old farmhouse on the Estate in 1813 when the new house was built. Could the farmhouse have been by the water? I think not. Although it could have been moved there, the style is incorrect for a house dating from before 1813. The only reasonable explanation I have found is that this building was accommodation for male visitors, rather like a gentlemen's club. From the description of a party that took place there, it is not surprising that it was well removed from the house. Richard John Uniacke was no mean drinker himself and presumably the distancing of parties from the house was to the advantage of his marriage as well as providing privacy for his guests.

Two quotations help to explain the building:

...The immense and costly mansion and ***baths, billiard room, balconies, barns, stables, domestic quarters,..***[20]

...guests around a log fire in his ***smoking room*** *each with his pipe or cigar and a goodly supply of whisky and rum on the round table....*[21]

The buildings and rooms referred to in bold type cannot be reconciled with the main house, but could fit into the water-side building as illustrated. Apart from the kitchen, no open fire exists in the house, thus a smoking room must have been located in another building.

There is one piece of information of further significance which has to be combined with another piece of lost architecture, the privy! In its day, the privy was a substantial building of architectural merit, mainly made memorable by its five seats, with separate offices for the family and the servants, though not for the sexes, and from the family side, a full view of the front door, seen through a large Gothic Revival window. This ties the architectural style of the privy to the Gothic Revival style of the water-side 'guest house' (Illus. 43) and suggests a consistent architectural style for the ancillary buildings, in distinct contrast to the style of the main house.

As the privy was still extant in 1952, it has been possible to interview several people who used it, and who have confirmed the Gothic window. Unfortunately they disagree over the interior finish which has been described as 'whitewash' and also as 'mahogany panelling'. The 'whitewash' champion was derisive of the 'mahogany' one, but were both true? 'Mahogany' for the family and 'limewash' for the servants might be one interpretation, but there is also the strong possibility that the walls could have been whitewashed while the seats could have been made from mahogany.

There are many other issues of interest in interpreting the house so let me mention a few. The dumb waiter (Illus. 44) was installed before the First World War. It contains within it the evidence of the previous decoration in the dining room above. The wallpaper pattern (Illus. 45) may surprise us a little, especially in the context of how we now see the dining room, but it is clearly visible in photographs taken prior to the alterations of the 1950s.

What may seem a trivial change, but one which radically alters our appreciation of every room in the house, is the evidence of the ceilings having

been lowered. All the plaster on the walls was removed and replaced with gypsum wallboard in the 1950s, while the ceilings were simply covered over with strapping and plasterboard which thus reduced the cornice moulding depth, its weight and its significance. If one is sensitive to these things, one is uncomfortable in all the rooms. At their new lower level, the dropped ceilings sadly interfere with the continuity of the other mouldings, e.g. around the door and transom window in the lobby and round the door and window in the hall to the porch. (Illus. 46) Notice too the size of the lock.

While we talk about the door we might as well discuss which was the original front door, and has it always looked the same? The door hardware provides a clue. The hardware on the outer porch door, on the non-portico side, is very different from that in Illus. 46. It suggests that initially there was no external porch, otherwise the big lock would have appeared on the outer door in preference to the inner door. Originally there probably was one door on to an open porch with a single or double flight of steps to grade level and with direct access below to the kitchen area, for the use of servants required to meet visitors, and look after their horses, luggage, etc.

I am satisfied that the stranger always entered the house from the non-portico side. I think we see the house back to front now. In many, even most contemporary cases, the garden front, often the more significantly visible side, was at the end of the journey through the house, not at the beginning.

Some examples of this precedent include John Wood's Prior Park at Bath, 1735, where the south entry is plain while the north, the garden and viewable side, is given the portico[22] and Kedleston where the Adam Brothers, 1760-90, did the same, only bigger[23]. Dinton House in Wiltshire by Wyatville, 1808-18, however, is ambiguous. Does the driveway signify the entry, or merely a means of accessing the prospects of the park?[24]

The position of the driveway at Mount Uniacke is a tease, again with plenty of precedents. (This even includes Frank Lloyd Wright's 'Falling Water', where you see the private side from the driveway before you arrive at the front door.) The mounded flower bed used to have an Irish bog oak tree in it, like the one behind the house. (Illus. 21) The original shape of the circular driveway still shows in profile, even if covered in grass.

My opinion is that, in addition to the precedents which I've suggested, the internal stair orientation and the access for the servants must have the last say, and therefore I believe that the main entry was to the barn side. This meant that the visitor first approached the study rather than the parlour, which according to precedent, was really more likely. The portico would have been used only in the latter times when the family was poor and servants were few.

Returning to the portico, we see the original columns, round and with correctly proportioned pedestals, in an early photograph (Illus. 47), taken possibly in the 1860s. This can be cross referenced with a photograph taken about the turn of the century, where just a portion of a column base can be seen. (Illus. 48)

These original columns were replaced with square ones which had diminutive pedestals, (Illus. 49)[25] and also ignored all the laws of architecture relating to the mathematical proportions of the orders. The square columns match those measured by Wallace in 1931. Sometime after 1952 the large pedestals reappeared but the square columns persisted. The weight of the portico roof was transferred to tubular steel columns inside a wooden box. This made subsequent replacement economically more possible and currently leaves the issue of integrity of means separate from the law of conservation and the ethics they espouse. Currently the columns are the right shape but made from glass reinforced plastic. The change in the balustrade is more noticeable than the column shape, I think. (Illus. 50) But there is some confusion over even this sequence when one eyewitness claims that the columns were again rebuilt in 1932.

The latest columns will now hopefully outlast all the others. Drawings for these were reconstructed from the stereo view (Illus. 47) and from the photograph of the Rev. James Boyle Uniacke (Illus. 48) and with reference to the literature illustrating the orders of classical architecture. The photographed mouldings perfectly fitted the pattern book proportions[26].

Back in the early 1970s I happened on this post card in Cape Breton (Illus 51)[27]. In 1985 I was able to visit the Jumel house and found it was being restored by the City of New York. Incredibly, despite being virtually bankrupt, New York City still provided the funds, $3 million. The need was obvious

(Illus 52). The moral? In contrast, Mount Uniacke is remarkably pure and untouched, despite heavy hands at times. Maybe it is good for us to realize just how lucky we are to have so much of the original house in such good shape, and all the alterations so obvious. We are fortunate as onlookers, observers, interpreters and hopefully as scholars.

But let me pose two unanswered questions to leave with you: What was the genesis of the design? Let me refer you to some of the structures which Richard John Uniacke could have seen before building this house. He might have seen Moone Abbey, in Ireland[28]. He must have seen the Dining Hall at Trinity College in Dublin[29]. He might have seen the design for Leone's Moore Park of 1720[30], or Colen Campbell's Stourhead design from 1725[31], or even Broadlands by Brown in 1766[32]. Richard John Uniacke might have seen Duddingstone House by Sir Wm. Chambers[33], Shardeloes by Robert Adam 1759[34], or Berrington Hall by Holland 1778[35]. And on this side of the Atlantic, he might have seen the Philadelphia house, Woodlands, 1770[36], with its south front and north front.

Prior Park is bigger than the Mount, but isn't the idea just the same? The landscape of Prior Park (Illus. 55) was more carefully tailored by Capability Brown, the landscaper, and the topography more receptive and certainly more three-dimensional than at Mount Uniacke. What objects would have been seen in this landscape? What was the motivation at Mount Uniacke? Surely it must have been similar, and yet it turned out very differently. Why? There are substantial questions about intentions like avenues, (Illus. 19) and then what to do about them? Questions like a gate without a fence, an obtrusive parking lot, and a house no longer visible in the way it was intended to be seen and to impress its visitors. (Illus 56)

This still does not bring into focus who the architect was; whether John Plaw was the architect, or what he was designing at the time. I am not ready to discuss that possibility yet.

But here is the second and a simpler question, totally lacking conjectural asides. If this is the glazing bar pattern from the pediment window (Illus. 53) for which I have found no reference anywhere else in fifteen years of searching, then what is this symbol (Illus. 54) doing on the

Avon Congregational Church Tower built in 1818 in Avon, Connecticut? [37] What is the hidden message? Might it be a freemasonry symbol?

Question: What would the entrance-way have been like, do you think?

A.P. I think the front door, before the porch was built, might have had a couple of columns and a little hat on it, like Prescott House. It could have had a little staircase coming up each side. By just looking at the walls and the construction, I would think that the servants would have come out from the lower level to grab the bridle of the horse, and bring in the bags, or whatever, when the guests arrived. Or maybe if the person was spritely they would have gone straight up the stairs and knocked on the door above, to be met by a servant up there. But I think there might have been a porch and certainly there had to be steps and a platform at the main floor, so once you've done that, you might as well go on and put a little hat on it.

Question: Are there any original drawings of the house?

A.P.. Well, I've heard that drawings for the house were known about twenty years ago and that Plaw was the architect. The set of drawings was supposedly here twenty years ago but they've now disappeared. I've only had that as oral history. So the concern is to try to track those drawings down, wherever they've gone.

John Plaw was an architect who ended up in Prince Edward Island. One can only assume that he either had debts from gambling or from something, but he was up hob-knobbing with Royalty in England, so what he would be doing in Prince Edward Island except escaping? One has no idea! He did a number of buildings, particularly elliptical ones, and published several books, so he was quite a well-known minor architect. He obviously had pizzazz and the right contacts and presumably Richard John would be a person who would have connected with that.

It's the sort of mystery that comes with not being able to find the information. When Alex was talking about the land assembly and what not, that information was in the house in a tin trunk and had just been ignored by everyone. But we found the maps and Brian was delighted when we found them because he was working on his book on Richard John.

What would Mount Uniacke really have been like? I'm concerned about looking at this landscape and asking what one might do to put it back into its original condition. One step would be to remove the gravel car park and reinstate the grass, and get rid of the cars and make people walk the length of this short driveway to come into the house. That is an absolute minimum.

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10 Cuthbertson, Brian *The Old Attorney General.* (Halifax, 1980), p.14 & footnote.

11 Cuthbertson, passim.

12 Perkins Diary, vol IV, 1796.

13 The dates for the construction will be more fully discussed in a forthcoming architectural interpretation. They are usually referred to as 1813-15.

14 Cuthbertson passim.

15 Byrne, Cyril. "The Maritime Visits of Joseph Octave Plessis, Bishop of Quebec". *Collections of the Royal Nova Scotia Historical Society,* vol. 29, pp 41-42.

16 Ross, Edward. Diaries. Originals are located in the Public Archives of Nova Scotia, vol. 794 & 795 of Family Papers.

17 Notes found on the map of the land holdings.

18 Personal communication from Hastings Wainwright.

19 Ibid.

20 Bishop Plessis as cited in Cuthbertson, *The Old Attorney General,* p. 64.

21 Colonel Hay, as cited in Cuthbertson, p. 69.

22 See Ison, Walter. *The Georgian Buildings of Bath from 1700 to 1830.* (Bath, Kingsmead Press, 1980), p. 127 for views of the north and south fronts of Prior Park.

23 See Ryknert, Joseph and Anne. *The Brothers Adam: The Men and The Style* . (London, Collins, 1985), p.66 for a view of Kedleston Hall.

24 See Hussey, Christopher. *English Country Houses Open to the Public* . (N.Y., Charles Scribner's Sons, 1953), p.194 for a view of Dinton House.

25 The square columns were illustrated in Katherine Hale's book, *Historic Houses in Canada,* (Toronto, Ryerson Press, 1952). Publisher's note states "This book is an enlarged and completely revised edition of the author's *Canadian Houses of Romance,* published in 1926. Twenty-eight of the original drawings by Dorothy Stevens; A.R.C.A., O.S.A. have been retained, supplemented by new drawings and photographs."

26 References were used such as Normand's *The Orders* and *The American Vignola.*

27 Post card published by the Albertype Co., Brooklyn, N. Y. of the Morris/Jumel residence in Manhattan, built 1758.

28 See de Brettny and Rosemary Hollott. Photographs by George Mott. *The Houses of Ireland: Domestic Architecture from the Medieval Castle to the Edwardian Villa* (London, Thames and Hudson, 1975), p. 132 for a view of Moone Abbey.

29 See Richardson, A.E. *An Introduction to Georgian Architecture,* (London, Art and Tecnics, 1949), p. 170 for a view of the Dining Hall at Trinity College, Dublin.

30 Ibid, p. 161 for a view of Moore Park.

31 See Harris, J. *The Palladians,* (N.Y., Rizzoli, in association with RIBA, 1982), p.65 for a view of Stourhead.

[32] See Richardson, p. 233 for a view of Broadlands. See also Stroud, Dorothy. *Capability Brown*, (London & Boston, Faber & Faber, 1984), illustrations 25a and 25b.

[33] See Richardson, p. 202 for a view of Duddingston House.

[34] See Beard, Geoffrey. *The Work of Robert Adam*, (London, Bloomsbury Books, 1978), illustrations 36 and 37, for views of Shardeloes.

[35] See Hussey, Christopher. *English Country Houses: Mid Georgian 1760-1800*, (Woodbridge, Suffolk, Antique Collectors' Club Ltd., 1988, c 1955), p. 184 for views of Berrington Hall.

[36] See Eberlein, Harold Donaldson. *The Architecture of Colonial America*, (Boston, Little, Brown & Co., 1927), illustration 59, for a view of The Woodlands, south front.

[37] See Mallary, Peter T., photographs by Tim Laurie, *New England Churches and Meeting Houses* (Secaucus, New Jersey, Chartwell Books Inc., 1985) for a photo of Avon Congregational Church, Avon, Conn.

BRIAN CUTHBERTSON
"The Old Attorney General—His Family and His Estate"

B.C. I just want to talk, for a moment, about these drawings. Harry Piers said the oil painting (Illus. 32) was done by Maria Morris. If so then it would have been done in the 1850s, but it shows the original roof which we believe was changed within four or five years of the house being built, i.e. 1820.

Then you have Woolford's sketch (Illus. 29) done in 1817-18. The oil looks to have been done from Woolford. What one suspects is that someone got Maria Morris, who was a friend of the family's, to do it as a sort of remembrance because it is so like the Woolford sketch which the family must have had at one point in time. That Woolford sketch is now with the Nova Scotia Museum. It does seem that the Woolford sketch is the one that you start with. The oil is done by someone who is obviously a visitor to the Mount but who is drawing from the Woolford sketch.

When you come down to the question of boat house versus male rest house, (Illus. 34, 36) or whatever you wish to call it, I think that Uniacke replaced the boat house in the 1817 Woolford sketch with a male rest house in the 1820s because of the story by Jeffery. They had a 3-day "riot" here, as he calls it, when Dalhousie returns to Nova Scotia, after having gone to Quebec. It's 1823-24. At that time Richard John is very depressed about various things. Jeffery makes a definite point that he sleeps for three days on the billiard table. It is as though they found a need for this house and you have it being built.

The Uniacke family may have in fact originated in Brittany. It comes across with William the Conqueror and then with Strongbow to Ireland. There are various stories. The origin of the name may have been Unicus, meaning "he is the only one", as a result of an attack on a fortress or something of that nature. You can believe that or not. But the Irish equivalent of the name is Garde and then Donegarde. I'm not clear on all this Irish language business as to what the relationship could be, but anyway it's a family that is certainly Norman and it's part of the Norman settlement in Ireland.

They were a very prominent family in County Cork, certainly from the 13th century on. They, of course, got all tied up with the Elizabethan invasion

and religion and so on, and the family is definitely losers sometimes, winners sometimes. They go back and forth. They lose their land to Sir Walter Raleigh and then they get it back again. And then the family gradually becomes Protestant. They are certainly so by the time of Richard John Uniacke's upbringing, though there are still prominent Uniackes who are Catholics. In the time of the Williamite confiscations, they're in deep trouble. But what saves them is that Margaret Uniacke becomes the mistress to Viscount Sydney, who's the Lord Lieutenant. She and her uncle, James Uniacke, who is a wealthy Dublin lawyer and definitely a Protestant, do a lucrative business in pardons. That really saves them. I'm not going to go into Irish history but anyone who has any sense of the Irish past just has to understand the whole question of property and religion, how they are tied together, and the consequences of being a loser. The consequence of being a loser, if it wasn't death, was losing your property. Many Irishmen preferred death to losing their property. So you have to understand this aspect.

Uniacke himself is Protestant, growing up within the Protestant Ascendancy. He himself rebelled against the Church of England in Ireland (the Church of Ireland, as it actually was) and shows Catholic sympathies. Then he shows Irish nationalistic sympathies of the time. He certainly does not get on well with his father. As a very young man he goes off to Dublin and eventually he breaks with his father. Probably he gets tangled up in the Irish nationalistic movement and just simply leaves. He goes to Philadelphia and the stories are well known of how he comes up here. He is disinherited by his father and it's certainly a very difficult time when he's around Petitcodiac, for he was a very young man. He then gets tangled up in the American rebellion, which you know about, and he goes back to Ireland to finish his law degree. By that time his father is dead and presumably he has a reconciliation with his family because he's got to live. He's left his young wife, Martha Maria, here. She was not even 13 when he married her and I'm sure the marriage was not consummated for another two years. But when he leaves in '76-77, he leaves her pregnant and goes off to Ireland. Somewhere, cash is being found in this system, as so often is the case in the 18th century.

Then he is back here and he certainly becomes part of an Irish clique that develops around Governor John Parr, who is Irish, and Bulkeley, who is

Irish; they're all Anglicans, by the way. They become quite powerful but this only lasts for a short period of time up to the arrival of the Loyalists. Then there is this feud which develops, particularly between the old comers and the new comers. And Uniacke is very much one of the leaders of the old comers. Twice, there are challenges for duels and so on. In neither case, are the duels fought. In one case, his wife intervenes and has the Chief Justice act to stop the Solicitor General and Attorney General fighting each other in a duel. The bitterness, the anger and the fury is all there because there is a definite attempt to drive Uniacke out of politics.

Uniacke was Attorney General from 1797 through to his death. The office of Attorney General did not in itself pay very much. But in those days there was no separation between being Attorney General and having a private practice. It was understood that you practiced law at the same time that you were Attorney General, or if you were Solicitor General you continued to practice law. Those positions allowed you to get certain cases that you would not otherwise get. Being paid only a couple of hundred pounds a year for being Attorney General, he made his money as a lawyer. The great money he made was as Advocate General prosecuting cases involving prize ships and their cargoes captured during the Napoleonic War. The fees were highly lucrative. He probably made, up to the end of the War of 1812, about 50 thousand pounds, which would have been a very sizeable sum of money.

I did say that I would talk about his family. Martha Maria was illiterate when he married her. The reasons for the marriage aren't clear but he was a very young man and he seems to have been almost disturbed at the time, with disinheritance, and so on. Then comes the Cumberland rebellion and the rest of it. Anyway, she bears him twelve children, one of whom dies. He was always going to be very concerned about their education, and very concerned about finding positions and offices for them. He was to draw upon his Irish connections in the battles for patronage that developed in the province of Nova Scotia. When he went back to Ireland to finish his law training and articling, he developed then the patronage network, through the Earl of Shannon and others, which was to ensure that he was successful in Nova Scotia. Without those Irish patrons, he never would have made it. He would have been dismissed from his offices and made destitute. That's the type of

battle that was fought. He used those patrons to succeed in Nova Scotia. The battles that developed within Nova Scotia were as much between fathers fighting for offices for their sons as the fathers fighting for office. Uniacke had six sons. Charles Inglis had just one; Wentworth just one; but then there were the Bliss boys. In just reading the papers on the Young family you can see this whole struggle for patronage for the sons.

Martha Maria dies when she's 40. It's certainly a tremendous blow because she leaves him with 11 children ranging in age from 26 to 3, James Boyle being the youngest. Richard John seemed to be absolutely devoted to her, and so were her children. When he remarries in 1808, he says, I owe a duty to myself and to my children to remarry. He marries Eliza Newton, who is the daughter of the Captain in the army. The Newton family comes from Annapolis and Halifax, a very old, pre-Loyalist family, by the way. She herself is 40 and has one child at that time. There is some sense that the older children do not accept Eliza. In 1823 he writes a long letter to accompany his will in which he makes it very clear that Eliza has been a very good wife to him and that he expects his children to take care of her. But he also makes certain provisions for her so that when he dies she can go and live in Halifax. He buys a house which she is going to be able to go to.

The education of the children was very important to him. Just where the children, born in the 1770s and 1780s, were educated is unclear: whether they get it at home, whether they go to private tutors, or whether some of them from 1788 go up to Windsor is not clear. That's where James Boyle goes; Richard John Jr. goes there but we don't know whether Norman and Crofton go there. King's College School records are not complete for that period. But there was a definite pattern for all the boys of that time. Beyond 14 or 15 they don't get much schooling. But they all go into law except one and that's Uncle Fitz, as they call him, the Reverend Robert Fitzgerald. They've gone through basic education and by the time they're 14 or 15, they are articled. Norman went to his father's office in the 1790s.

The great thing is to get them into the Inns of Court in London. That is a very expensive proposition. There's no question that Uniacke is very hard-pressed for cash in the 1790s. But he still prospered because he built that house in town, (Illus. 27) which must have cost him a fair amount of money. That

house sat where the Halifax Herald building is today, on Argyle, when Argyle was 'the' street. He writes to Norman, who is going to London to do his articling at the Inns of Court. It is a rather instructive letter if you want to know the way that Uniacke was thinking and his attitude towards his children and the way that 18th-century fathers thought about their children. The language that Uniacke uses is the same language that Charles Inglis uses to John Inglis. These letters are highly moral, and express a great fear about sending their children across to England. Cochran does the same thing, and sends his son to train at The Inns of Court. They all feared that these boys would get into serious trouble, either financial trouble or venereal disease and so on. Uniacke is very open about this in the letter, and warning Norman about the consequences of trouble. In the case of the Cochran family, the old man dies, the boy is in London and now has the Cochran fortune. All the rest of the family are dependent on whether he stays on the straight and narrow. If not, the whole thing is gone. That's the 18th century. You could lose everything.

The great task, of course, is to find Norman a job. He can't get a job in Nova Scotia so he's made an Attorney General in Quebec and dreadful problems develop out of that. Norman has no French and he's an outsider. They really turn on him. Eventually when Dalhousie goes from Nova Scotia, one of the things that Richard John wants, and this is how the system operated, is that Dalhousie take care of Norman, and stop the dreadful people who are abusing his son.

Then he makes arrangements for Richard John Jr. to go to Cape Breton which is then an independent colony. The governor there is General Swayne, but he's an Irishman who obviously knew the Uniacke family in Ireland. Richard John Jr. is sent off to Cape Breton with a lot of French wine that's been captured privateering, to make his way, and he becomes Attorney General there.

So this is Richard John's approach. When dealing with his daughters, he is just as intense. The big thing there, of course, was that they would have happy and successful marriages. First of all, he certainly saw that they were educated and this seems to be clear in the case also of Charles Inglis's daughters. The notion that these girls just did painting or sewing seems to be

quite incorrect. They were highly literate, some of them. There is no question, for example, that Margaret Inglis was pretty fluent in French. And there are signs that Uniacke's daughters, at least one or two of them, were as well. They weren't getting education in the classics but they were certainly getting an education, and they read widely.

Mary Uniacke marries Vice-Admiral Sir Andrew Mitchell: a highly proper marriage, the type of marriage that Uniacke wanted. Mitchell was commander of the North Atlantic fleet. They had one daughter. He died within three years of the marriage, so Uniacke basically has to take over responsibility for Mary and Martha Maria, his granddaughter, which he does. Mary, in fact, was to predecease her father, and so before his death he had to accept responsibility for the grand-daughter and he's very concerned about all this.

After building the house at Mount Uniacke, he lives there fairly permanently. Although in the winters, at the time of the Assembly of the House, he certainly is in Halifax where Richard John Jr. is living, and perhaps another son. These people of the 18th century lived on top of each other in a fashion which we don't really recognize. The idea that you would have separate beds in separate rooms was simply unheard of. You slept two or three to a bed anyway.

So Richard John basically retires around 1815-16 and he's in Halifax simply for the Assembly sessions and for what his legal duties require. And we have a story of Bishop Plessis coming in 1815 and how he was entertained. When people went from Halifax to Windsor, or from Windsor to Halifax they'd always stop at the Mount for breakfast. That's the type of thing that was done.

Then come the 1820s. Eleanor, Alicia and Anne are married; James Boyle is at the Inns of Court. James Boyle is different. The other sons are brought up in the 18th century and have a strong moral element You can see it coming through what correspondence we have from them. But James Boyle is a regency buck. There is absolutely no question about it. He goes to King's College and there are a lot of them there at that time. They're having great difficulty controlling those boys. Read the Bliss papers and you'll find out. There's a lovely one where James Boyle becomes ill and one of his sisters goes

to care for him at the School. There weren't any doctors or nurses or that sort of thing. And of course the boys are all after her. They were a hard-drinking, sexually-active group of boys of 14 or 15. Reverend William Cochran was having great difficulty handling these boys. On the other hand, they certainly got good education. They came out of there also with a sense of literature. When you look at King's College you have to look at the boys that came from New Brunswick as well as Nova Scotia.

Alicia's husband dies, leaving her virtually destitute, with a young family. She's in England and Richard John gets really disturbed as to the way her in-laws—he thinks—are treating her. So he writes James Boyle and wants James Boyle to intervene but James Boyle doesn't because he's too occupied in London or whatever was the case. And it's that which causes Uniacke, then an elderly man, to cross the Atlantic again. And he was determined to put his shoulder to the wheel in order to get positions for his sons, including James Boyle. It was his family that took him to London.

We tend to concentrate on his presentation before the British Parliament committees advocating Confederation and immigration to Nova Scotia, but his motivation for going is family. He was determined to bring that daughter home because he says, 'I want all my family at the Mount'. He wants them all in Nova Scotia, sons and daughters. He becomes very disturbed because also at this time Anne is married, in Ireland, her husband in financial difficulties and so on. And fathers were expected to provide allowances quite often to their sons-in-law. When Margaret Cochran marries in the 1780s—her husband later does very well in the navy—but at that particular time her father writes to her husband saying 'I understand the question, the shortage of cash, and I will do everything I can to see that my daughter is happy'. Uniacke was the same way. So, there was a considerable drain on this man's money.

When Uniacke dies in 1830 he has a will that says if the oldest son, Norman, doesn't take the Mount, the next son will, and so on, and we end up in fact with James Boyle getting it. The reason why James Boyle gets it is because he married well and has money. Rosina Jane Black was an heiress, not very good looking but an heiress. During a debate about the importation of horses in the Nova Scotia House when James Boyle was a Cabinet Minister, I think it was John Young who made the statement that some people chose

their horses for their sterling worth and some people chose their wives for their sterling worth, and the reference was to Rosina Jane. Anyway, James Boyle gets the property.

The 1838 census shows eleven people living in this house. Crofton Uniacke, who couldn't make his money in Nova Scotia and couldn't survive as a lawyer in Nova Scotia, went to England and did reasonably well, and then returned. Norman Fitzgerald, after he retired as a judge from Quebec, comes back as well. So the family, after the father's death, is gathering here. But they list eleven people living in this house in 1838 and presumably they're living here all year round.

Then you run into problems trying to decide the continuity. The 1871 census shows a William Uniacke, Barrister, living in the house with two other people, and that's Murphy and an R. Holly, I think. But on James Boyle's death in 1858, the house goes to his son, the Reverend James Boyle. I can't find out if the Reverend James Boyle comes to live at Mount Uniacke permanently, but if he does, it looks like its not until the 1890s. The 1885 directory for the City of Halifax lists him in a house on South Street in Halifax. He marries twice. His first wife is a Wilkins and his second wife is a Merkel. The Merkel has money, which allows him to maintain Mount Uniacke.

I have great difficulties believing that certain things happened on the grounds or that a large amount of money was spent on the property after Richard John's death. I don't think there was any money in the family to spend. James Boyle lost most of the Black money in railroads in England. He speculated and lost. Robert Fitzgerald might have had some money through his wife, Elizabeth Boutineau Franklin, grand-daughter of Michael Franklin, but there doesn't seem to be much money there. But they all gathered here in the summer months, there's no question about it. They all came together and that was a pattern that developed throughout the 19th century.

But the ownership is clearly in the hands of Reverend James Boyle's family. He has a number of children. There is Uncle Jim, Jim Uniacke, who joins the British army, Liverpool and Manchester Regiment, before the First World War. He goes through the First World War, then comes back and retires. I've forgotten when it was. He goes to live at the Lord Nelson Hotel and he spends his summers at the Mount. He's all worked up about the

Mount. They all are. The Mount becomes a very emotional thing for these people.

There is Mildred. She marries at 17 in 1917. She marries Billy Wood and lives in Sackville, New Brunswick. She has a number of children: Bill Wood, Faith Wood the artist, Mary Laura, Bernard, and they're all coming here all the summers.

There is Helena and she marries Corbett and we have the Corbett daughters, Elice and Diana. They're coming here as well during the war period.

There is Sadie. Sadie is another daughter of James Boyle but she marries a Rutherford and goes to live in England. In the 1920s the division of the Estate takes place. Sadie says she wants her share and she takes certain things with her. She takes three portraits and some silver and the banqueting service. The rest stays in the house.

Then, there is Geraldine. Geraldine marries David Mitchell. She lives in Halifax. Helena moves around a bit but Mildred always lives in Sackville. They all gather here during the summer months and the house is opened up. My mother came here every summer. So there was this sort of family feeling inward again as far as the Mount was concerned. They always referred to it as the Mount. It was never known as Uniacke House.

Forget the notion that they put any money into it it, because they don't. I don't think there's any money put in the house after the Reverend James Boyle dies in 1901. He dies in this house in February or March, so I assume he was living here all year round. That was the last that anyone lives in the house all year round.

When I came here as a boy the house was in pretty bad shape. I can remember being told, as a very small boy, not to walk in certain areas because it was unsafe. But they all had this romantic image of the Mount and of Richard John Uniacke. It carries on right up to today. Everyone still has a very strong feeling towards the Mount. It was a major social gathering place in the inter-war period in the summer months. All the chaps came up from Halifax to chase the girls that were up here. All of the husbands served in the war. Faith's fiance was killed in the war. The Corbett daughters' husbands

served, and of course Mildred's husband served in the First World War. He went overseas when he was 17.

I sum up Uniacke's life and his Irish connections in the Canadian and Irish essays, ***The Old Attorney General*** and the ***Journal of the Youghal Historical and Archaeological Society.*** Then there is ***Burke's Irish Family Records*** which was done in the '50s or '60s which lists all the family, both Irish and Nova Scotian. All Mildred's children are there.

Question: Who is Jeremy Uniacke related to?

B.C. Well, there was a son, Andrew Mitchell Uniacke, by Richard John's marriage to Eliza Newton; the "Mitchell"coming from Vice-Admiral Sir Andrew Mitchell, and Andrew Mitchell goes to King's. His father wants him to go into the church and tells him he could have a good allowance if he does so but Andrew Mitchell decides to go into law. He marries a Fraser. Robie Uniacke, who becomes President of the Bank of Nova Scotia, is his son. But Andrew Mitchell and the family leave. They're very closely tied with Collins. They go to live in Dover, England.

Question: Would you comment briefly on Reverend Robert Fitzgerald and when he comes to the house.

B.C. He goes into the church. The great split of St. Paul's develops over finding a position for Robert Fitzgerald and he goes to St. George's, where he stays from 1826 right through to 1877. He marries Elizabeth Boutineau Franklin. There are no children. He clashes with Bishop Binney later on. He and Elizabeth love this place and come here all the time. There may be a short period of time when he owns it. He certainly takes an interest in it. Crofton dies in the 1850s, and so does Norman, I think. James Boyle dies in 1858 and Richard John Jr. has died in 1830. But his wife, Anne, is still alive by the turn of the century.

Question : Do you know the occasion when the family decided that they would let the Province have the house?

B.C. They reached a point where, in 1949, Uncle Jim was getting on—he would die in five or six years—and Mildred had remarried and her children were all grown up and had gone off. Bernard was out in the University of Manitoba doing architecture, and Faith was off. Mary Laura was in London. The Corbett girls had all gone. There was really no one coming back after the

Second World War. The place was falling down and no one had any money to do anything with it. They wanted to sell the house. I forget whether they wanted to sell it with the contents or not. So it was simply sold. At that time Geraldine was very upset about the selling of it. I think she saw her son David, who was just growing up, having an interest in it. Of course, Jim got all emotional about it. But no one was going to put any money in it. The place was just going to fall down.

They went to Angus L. MacDonald and he made the decision along with Will Bird. He was the Department of Tourism in a sense at that particular time. It was said that there was no hesitation. Haliburton House had already been purchased just before the Second World War. They bought that house under pressure because it was going to fall down. The Perkins House had already been purchased by the Queens County Historical Society but not turned over to the Province until '49. The system of historical houses is being put in place at that time. ***The Dawson Report*** had been done in the Second World War. It looked at post-war Nova Scotia and developments. There is a whole chapter on the conservation of Nova Scotia heritage. Dawson wanted a Nova Scotia Board similar to the Historic Sites and Monuments Board. Out of that comes an advisory board in which Will R. Bird and Thomas Raddall are very much involved. So you get this general development, tourism and so on, coming out of it.

Question: On the transfer of the house from Richard John to his heirs: did you take that as a very orderly transfer when he said the eldest would take it. When you speak today you say it went directly to James Boyle, but I get the impression from the documents that it may have gone to Crofton for awhile. It may have then gone to Robert Fitzgerald for awhile. It is confusing.

B.C. It went to Norman. Norman said 'I don't want it.' It went to Crofton. Crofton said 'I don't want it.' It went to Richard John Jr. who said 'I don't want it.' And then it went to Robert Fitzgerald. Eventually it comes to James Boyle. I cannot remember the time interlude but then it's in James Boyle's hands. By when I'm not certain.

Question: There's some indication in some of the documents that Crofton and Dorothea got to leave it to their heirs but the Estate was to be held in trust by Robert Fitzgerald and Elizabeth to be paid to the heirs of Crofton. Then

Robert Fitzgerald and Elizabeth seemed to have passed it on to James Boyle. It really is confusing.

B.C. This place was very expensive. I'm sure it was more than 20,000 pounds. Everyone remarks in the 1820s on just how much money this place costs. Richard John's engaging in all kinds of agricultural experiments, and so on. The letter in the agricultural records in the Archives speaks of the growing of turnips and all that sort of thing. He's playing farmer at a very expensive level. When the children get the house they don't have that type of money. Crofton certainly has very little money. Then James Boyle marries Rosina Jane, he becomes a wealthy man and in those days, your wife's fortune came to you and was at your complete disposal. He proceeded to speculate and lose most of it on railways.

Question: Did you suggest in conversation this morning that there was a house on this site before?

B.C. Yes, I'm sure that he was coming here in the 1790s. There's a record of a farm house or some type of house that he's coming to. They're getting out of Halifax in the summer months as far as I can determine. He gets the children out. Halifax was a pretty dirty, stinky, horrible place.

The people who remember best about that inter-war period would be Faith—she'd know a lot—and my mother.

MARIE ELWOOD
"The Contents of Uniacke House"

INTRODUCTION

M.E. The late Georgian country house built in 1813-1815 some thirty miles from Halifax for Richard John Uniacke, and named Mount Uniacke after his ancestral home in Ireland, (Illus. 26) remained in the Uniacke family for four generations. In 1949 the property was sold by the family to the Provincial Government. The house and its contents became a part of the Nova Scotia Museum in 1960. Many of the original furnishings remain in the house. These original furnishings belonging to the Uniacke family form the topic of this paper.

Richard John Uniacke

Richard John Uniacke, born in 1753 at Castletown, County Cork, Ireland, was the fourth son of Norman Uniacke, a prosperous member of the landed gentry, of Norman Irish ancestry. As a younger son he entered a profession, and was articled to a lawyer, Thomas Garde in Dublin.[38] The city was at that time developing as an elegant Georgian metropolis with modern Greek Revival buildings, the "Wide Streets Commission of 1757" having produced well proportioned streets diversified with squares of "noble brick and granite houses, unsurpassed as architecture and town planning in Britain".[39] Among these wide streets and squares Richard John Uniacke must have walked as a student, forming impressions that later influenced his own sense of architectural style.

In 1744 Richard John Uniacke's career was interrupted because of a quarrel with his father. He left Ireland for the New World and came to Philadelphia where he encountered Moses Delesdernier, seeking settlers to come to Nova Scotia. Uniacke agreed to join him in a business venture in Nova Scotia. The following year, on May 3, 1775, Uniacke married Delesdernier's daughter, Martha Maria.

Uniacke eventually returned to Dublin in 1779 to complete his law studies and was admitted as an attorney of King's Inn, Dublin. He arrived back in Nova Scotia in 1781, was appointed Solicitor General and entered Halifax society in 1784 when he purchased four lots in Argyle Street, the most

fashionable street in the city.[40] Here he built a large town house of classical scheme with a pillared entrance on Argyle Street—a commodious residence of twenty rooms for his large family of twelve children. (Illus. 27)

However it was not until 1813, when he was sixty, that Richard John Uniacke built a country house on the extensive acreage he had assembled over the years. A feature of the Estate was a large lake which he had named Lake Martha as a tribute to his wife but by 1813, when construction began on the house, Martha was dead, and Uniacke had remarried. His second wife was Elizabeth Newton, described as "stiff and starched" by Bishop Plessis who met her in 1815. There was one child of this second marriage, Andrew Mitchell Uniacke, then aged eight. Uniacke's other 5 sons and 5 daughters by his first wife were adults by the time the Mount was built, however an 1830 list of room occupants of Mount Uniacke contains the names of his adult daughters Lady Mitchell, Alicia, Elizabeth, Eleanor and Anne; Mrs. Uniacke; sons Dick and Crofton; and a Mr. Jeffery.

A view of the new house (Illus. 14) was drawn in 1817 shortly after it was built; the sketch was made for the ninth Earl of Dalhousie, the Lieutenant-Governor of Nova Scotia, who was a guest at the house and described it in his journal thus:

> *Mount Uniacke situated on the margin of a fine Lake and surrounded by the woody wilderness is very gentleman like and may in time be a pretty place, but at present has little to recommend it except the new comfortable house*[41]

Lord Dalhousie did not describe the interior but another early visitor to the house, Bishop Plessis of Quebec, recorded his impressions of a visit made in 1815:

> *We are to stay this evening at a superb country house belonging to Mr. Uniacke...it is nine leagues from the town.... After tea, to each of us was apportioned an immense room perfectly furnished with chairs, tables, chests of drawers, stoves (mounted all year round it appeared) and excellent beds each large enough to accommodate a whole family.*[42]

Richard John Uniacke maintained his large town house on Argyle Street until his death but his preference was to live at "The Mount", as noted by Lord Dalhousie:

The Attorney General a most pleasant well informed and sensible man... lives a great deal at this seat of his own making [43]

Inventories—The Contents of Mount Uniacke

In 1830, when Richard John Uniacke died, his sons Richard and Andrew made a valuation of the town house furniture and of the contents of Mount Uniacke. In a manuscript ledger at Mount Uniacke is "A correct list of everything in the House, taken by Andrew and myself on the 17th and 18th November, 1830, [signed] Richard Uniacke, Andrew Mitchell Uniacke".[44]

A detailed reading of such an inventory is important in the study of a house—particularly in this case, where many of the contents can still be recognized, identified and located. In compiling the inventory, Richard and Andrew's concern was to establish the value of the assets of their father's Estate. The inventory now provides us with a room by room listing of the contents of the house as it was in 1830. Starting at the Pediment room on the top floor, Richard and Andrew descended through the house naming each room—some by occupant, some by function—and listing their contents. Thus it is possible from this list to reconstruct something of the internal working of the house c 1830, the number of family occupants and the existence of three "servants womans rooms" which adjoined the cellars and kitchen.

These outbuildings and dependencies are also listed: stable, shed, new grain barn, coach house, washroom, billiard room, baths, store room, and tea house.

THE FURNITURE

The 1830 inventory was used as a basis for this study of the furnishings of Mount Uniacke. However Richard John Uniacke was also associated with the furnishing of another house (in 1811) for which a list has survived and which also has been studied. It refers to Government House, Halifax, the newly built stone residence of the Lieutenant-Governor, for which over eighty items of furniture were purchased with funds appropriated by the Nova Scotia Legislature "for the express purpose of furnishing the State Rooms of the Government House".[45]

Richard John Uniacke was the commissioner appointed by the legislature "to expend the said sum of money for Furniture". The list of

purchases includes "twenty-four mahogany chairs, two sophas, a looking glass frame and seven candle branches for the sides of the wall to be used in the state rooms, imported from London by the said commissioner".[46] The bills include charges for packing cases and carriage to Portsmouth, insurance and freight charges. This assignment as commissioner to purchase furnishings for Government House suggests that Richard John Uniacke was considered by his peers as an appropriate person to make such purchases and also provides documentary evidence that Uniacke must have arranged for the purchase and importation of furniture from London c1811—something he was to do on his own account about 1815 when he bought London furniture for his own new country house.

This listing of over eighty pieces of furniture bought in London and imported for Government House bears testimony to the high esteem in which English furniture was held and confirms the extent to which English styles were influential in the colonies. Centred in London, the English furniture trade flourished, and English furniture was exported to a world wide market despite the Napoleonic Wars.[47]

The evidence that Richard John Uniacke purchased furniture for Mount Uniacke in London is revealed not in the inventory list but from the furniture itself, since eleven pieces are labelled: (Illus. 71)

> George Adams/ Upholder, Cabinet Maker/ Undertaker/ Sworn Broker & Auctioneer/ Corner of John Street/ Minories

All eleven items—hall chairs, chests, card tables and sofa table—are identifiable in the 1830 inventory. Of all the furnishings at Mount Uniacke, this group of labelled furniture is of special interest and merited study. First the labelled furniture was examined and compared with unlabelled pieces of similar style in the house. Unlabelled were a set of eight cane-seated mahogany side chairs (Illus. 72) and eleven mahogany slip-seated chairs (Illus. 75), comprising nine side chairs and two arm chairs. An examination of this furniture showed a consistency of design and somewhat conservative Regency style. The pieces all seem to have been made as a consignment. It was also evident that all thirty-one chairs had identical turnings, (Illus. 73) with a distinctive profile on all front legs and thus might be attributed to George Adams' workshop.

Two card tables (Illus. 76) and the dining table listed in the 1830 inventory bear comparison with a labelled sofa table. On the upper floor of the house an unlabelled chest on chest is identical to a labelled one and an unlabelled chest of drawers is identical to three labelled ones. Thus, from eleven labelled pieces, perhaps forty items of furniture in the house are attributable, on the basis of comparison, to George Adams.

Among the most expensive single items of furniture valued in 1830 are six mahogany bedsteads with curtains, valued at £6 or £8 each. These are constructed of pine but each has two handsomely carved footposts of mahogany. When disassembled they form a compact unit. They are very likely to have been purchased as a group since they have three matching sets of mahogany footposts (Illus. 79 & 80).

Each bedroom also contains a mirror in a horizontal frame, of a type then known as a "Landscape glass", suspended on two uprights and placed on top of a chest of drawers. These would appear to have been purchased as a group. In the inventory they are variously listed as "dressing glass " or "looking glass" at £1 15 shillings each.

Two long graceful mahogany-framed sofas and the sideboard would seem also to belong to this group of English furniture.

Since Bishop Plessis in his description of 1815 refers to perfectly furnished rooms with chairs, chests of drawers and beds, it would seem that one large purchase of English furniture was made to complete the furnishings of the house shortly after it was built in 1815—a list of approximately fifty items which might all be attributed to George Adams' workshop.

George Adams thus became the next subject to be studied on a visit to London.

George Adams, London Furniture Maker

Henry Mayhew has estimated that there were over six thousand cabinet makers and upholsterers in London in the early nineteenth century.[48] Among this multitude, who was George Adams whose label is found on several pieces of furniture at Mount Uniacke? The label is significant since a maker's label or stamp is rare in English cabinet work. Many trades such as metal workers, potters, clock makers or printers registered their names and

distinctive marks, but the general practice of labelling did not obtain in the English furniture trade according to R.W. Symonds.[49]

A search for information about George Adams of the Minories was begun in the Department of Furniture and Woodwork of the Victoria and Albert Museum, London, where the following sources were consulted:

1. The Department's card file of London cabinet makers, compiled from records of existing furniture with recorded date of design, manufacture or purchase. In the file were two cabinet makers named George Adams, one of Moorfields, a cabinet maker who made terrestrial globes for George III and also for George Washington, both of which survive; the second was for "Adams, 122 Minories, London" stamped on a George III-style mahogany chest sold at auction by Bonhams, December 6, 1973. (Illus. 78) This would appear to be George Adams, maker of the Mount Uniacke furniture, and is the only reference to his furniture that I have found to date.

2. Trade cards and labels: "Very few English furniture makers identified their work either by labelling or stamping, for in England, as opposed to France, chair and cabinet makers were not obliged by law to put their marks on their wares".[50] However it was a trade custom to occasionally place a trade card or hand bill on a piece of furniture. These cards were often engraved with illustrations of the tradesman's wares and frequently listed his range of production. A second type of label was also used and George Adams' label is of this simpler type. "Such labels appear to have been cut with scissors from a sheet on which they were printed, like the early unperforated postage stamps: they must have been purposely designed for pasting onto furniture which makes it odd that so few pieces of furniture with this type of label have been preserved".[51]

The George Adams labels on the Mount Uniacke furniture are engraved with well drawn lettering printed on white, laid paper, the edges cut unevenly with scissors (perhaps an apprentice boy had this task); they are pasted down in relatively inconspicuous places—under a table top, below a chair seat or inside a chest drawer.

3. Trade directories: I looked next in trade directories and London street directories and found George Adams listed at this address in Critchett's ***Post Office London Directory*** for 1807, 1811 and 1817 and in Kent's ***Directory*** of

1811. By 1823/24 George Adams is listed in Piggot and Company's ***London and Provincial New Commercial Directory*** as "Auctioneer and Appraiser", suggesting that the family firm after 33 years at this address had declined and no longer made or sold furniture.

This raised the question, Was George Adams a cabinet maker who made furniture on his own premises to sell, or did he employ "outworkers"—journeymen or tradesmen who supplied the trade? There is evidence, too, that a few large firms supplied furniture to intermediary dealers who may have had unexpected orders, larger than their own workshop could supply at short notice, such as the order of 80 items for the furnishing of Government House, Halifax, or the order for Mount Uniacke of perhaps 50 items.

4. Manuscript records of the furniture firm of Gillow's, in London: A search was made in the Gillow manuscripts for furniture designs of the period c 1815-1820. The Gillow manuscripts consist of nearly 200 volumes, housed in the library of the City of Westminster; they are a unique record of a large firm of furniture makers. Business records in the form of account books, estimate books and ledgers, etc., of the firm cover a period of over 120 years—from 1784 to 1905. In their estimate books are many drawings of commissioned pieces of furniture along with the price, sometimes even listing the craftsmen by name. A wide range of furniture was produced by the firm, from "a couch for the Marquess of Sligo" to plain pine furniture. Several chair designs in the estimate books were noted with general similarities to the style of chair produced by George Adams for Mount Uniacke. Designs for four-drawer chests and chests on chests were noted in a Gillow estimate book "on stump feet ornamented with reeded mouldings at their base," similar to those with George Adams' label (Illus. 77).

5. A search of Fire Insurance records in the London Guildhall did not produce any reference to George Adams' business.

6. Maps of the City of London: The shop from which George Adams' furniture came was in the Minories at the corner of John Street. The Minories is a short street running from Aldgate High Street to Tower Hill and the approaches to Tower Bridge. It is close to the River Thames and

convenient to the docks for the transatlantic trade. John Street is no longer listed on the map.[52]

7. ***The London Cabinet Makers Book of Prices***, 1811 edition: Many furniture styles of a traditional and conservative pattern are illustrated with agreed rates of pay for making all standard furniture forms, with many optional details, again similar to George Adams' style.

8. Pattern books: George Adams is listed as a subscriber to Sheraton's ***Cabinet Directory*** of 1803 but no designs comparable with the Uniacke House furniture were found.

"The exportation of furniture abroad" is a phrase frequently encountered in the engraved text on the trade cards of London cabinet makers of the period c1800-1815. One cabinetmaker, Thomas Butler of Catherine Street, advertised in 1804 "tables, chairs, and beds particularly adapted for travelling and exportation" and illustrated a box which received a twelve-foot table, and another box which received twelve chairs. Another maker, Morgan and Saunders (1803-1817), claimed that their Imperial Dining Table to dine from four to twenty persons "shuts up, and may be packed in a box only ten inches deep". It is evident that London served as the centre for export of furniture.

The inventories of Richard John Uniacke's possessions, listed in 1830, formed the basis of this study, as already noted. In addition, two pictorial sources of information in the collection were also consulted. These are:

1. an album of photographs of exterior and interior views of the Mount (NSM History Collection 71.48.2).
2. a set of three bound volumes containing information about Mount Uniacke, assembled by Mrs. Geraldine (Uniacke) Mitchell during the period c1926 to 1953 and acquired by the Nova Scotia Museum in 1987 (NSM History Collection 87.114.1-3). These volumes contain many illustrations, including a view of the drawing room with two formal mahogany framed chairs of Louis XVI style, flanking the mantelpiece.

Only one of these chairs (Illus. 81) was in the house when it was purchased in 1949. The 1830 inventory lists "2 arm chairs" in the Drawing Room. Shortly after the house was re-catalogued in 1978-80, a photograph of a very similar chair was shown for sale, in an Ontario dealer's advertisement

in the *Canadian Collector.* The dealer stated that he had found the chair in Quebec "in broken pieces in a basket"; he had it repaired and reupholstered. He accommodated our request to bring this chair to Nova Scotia on his next visit. When placed beside the Mount Uniacke chair, it proved to be a matching chair, so it was purchased and placed in the drawing room.

CERAMICS

There is information about ceramics used in Uniacke House available from three sources:

1. the inventory of 1830
2. the surviving contents of the house, which includes material from each generation of occupancy—i.e. from 1815 to the 1940s, and
3. limited archaeological investigation of selected areas of Lake Martha carried out in 1980.

The inventory of 1830 lists "one complete dinner set (blue ware), one common blue breakfast set, one common brown edge dinner set, one white and gold breakfast set, complete, and one white and gold tea set" along with kitchen wares. This inventory list was compared with artifacts retrieved from the survey areas of Lake Martha. It was evident that many of the discrete groups of artifacts found on the bottom of Lake Martha had been put in wooden barrels, since barrel staves were found at the main artifact concentrations—evidently broken household items were put in barrels and disposed of in the lake by the servants.[53] This sampling of retrieved artefacts included coarse earthenwares briefly listed in the inventory as "milk pans", "jugs" and "crocks".

The kitchen inventory also lists over 60 dishes, including cups and saucers, but only four pewter plates. By the time the Uniacke kitchen was being set up in 1815, pewter wares were eclipsed by inexpensive English earthenwares. Of these, creamware was the most extensively marketed in the colonies. Among the earthenwares recovered from Lake Martha are rim and shard specimens of cream coloured earthenware banded at the rim with a narrow painted brown line and one shard with the impressed mark "Herculaneum" above a crown—from the factory of Worthington, Humble and Holland of Liverpool, England (1796-1833). These specimens appear to be

those referred to in the inventory as "common brown edged dinner set, part broken".

A large fragment of blue transfer-printed ware from Lake Martha matches a complete sauce boat of c1820 with an attached stand, in the hall cabinet in Uniacke House; it has the impressed mark "Dakin". These are probably pieces from the items in the 1830 inventory "complete dinner set blue ware". The other table wares listed in the inventory are a white-and-gold breakfast set and a white-and-gold tea set—to date there is no evidence that there are any surviving pieces of these sets.

Earlier wares in Uniacke House

In the dining room is a large ice pail (Illus. 82) and serving platter (Illus 83) of Wedgwood pearlware, printed in iron red with botanical specimens. These were once part of a large banquet service for a hundred people according to the donor, Mrs. Violet (Uniacke) Charlesworth, a granddaughter of the Rev. James Boyle Uniacke.

This large service was purchased by Richard John Uniacke from Lady Sara Maitland, daughter of the Duke of Richmond, Lieutenant-Governor of Upper Canada. Prior to his appointment in Canada, the Duke of Richmond had served in Brussels and, according to Mrs. Charlesworth, this banqueting service was used at the famous ball given by the Duchess of Richmond on the eve of the Battle of Waterloo, June 15, 1815. The service was brought by the Duke of Richmond to Canada where he is said to have entertained on a scale of princely liberality. Richard John Uniacke purchased the service from the Duke of Richmond's daughter—but later he sold it to the Wilkins family of Windsor. A daughter of that family, however, married into the Uniacke family and brought the banqueting service back to the house as part of her inheritance. It remained in the house until 1927 when the donor's mother took it to Malta, then to England where I saw it and heard its history of ownership. Mrs. Charlesworth later donated the large serving plate and ice pail from this service and her gift is now in the dining room. I have not found any reference to date in the Wedgwood archives book of crests to a purchase of a banqueting service for the Duke of Richmond.

It was known from the inventory that there was "one dessert service complete of two dozen plates, dishes". The discovery of the existence of

Richard John Uniacke's banqueting service established that Uniacke did use Wedgwood wares at Mount Uniacke. Sometime after I had seen the banqueting service in England, a visitor approached the Nova Scotia Museum with a prospective gift which, like the banqueting service, had a history of ownership linking it with Nova Scotia. On examination it was found that this was a Wedgwood creamware dessert service of 34 pieces dating from the 1790s, painted in iron red and black enamels overglaze, with classical designs of military and musical motifs: the border pattern was found recorded in Wedgwood's Border Pattern Book, No. 72 "The Red and Black Anthemion"—a classical design of conventionalized honeysuckle, one of the earliest border patterns used by Wedgwood. Also in the Wedgwood archives, in the "Patterns, Crest, Shapes Book of 1795-1813" were found many of the musical and military motifs used on this service.

The provenance of this service, given by the owner, was that it was purchased at auction in Halifax in 1938 at the executors sale of the Odell Estate. A copy of the sale-room catalogue was found in the Nova Scotia Museum collection, featuring on the cover "Dessert Service formerly owned by His Royal Highness the Duke of Kent". Harry Piers, Curator of the Provincial Museum (now the Nova Scotia Museum), acquired photographs of this dessert service in 1938 and in the accession record #9111 he gives extended notes on the service which he must have deemed of some significance. He noted that it sold at auction on 22nd August 1938 for $80. In 1984 the service was donated by the owner to the Nova Scotia Museum and placed in the dining room at Mount Uniacke. Although not original to the house, it is consistent with Richard John Uniacke's taste exemplified in the banqueting service, and the inventory reference confirms that a dessert service was used in the house.

PAINTINGS AND PRINTS

The 1830 inventories of both the town house and Mount Uniacke list most paintings and prints by title with some lesser works listed only as "6 landscapes", "female", "Lady with book".

The lists suggest that Richard John Uniacke was not particularly interested in fine art, apart from family portraits. His own portrait, painted by Robert Field in 1811, was in the town house in 1830.

Robert Field (1769-1819) was a British artist who studied at the Royal Academy Schools, London. In 1794 he emigrated to the United States where he established himself as a painter of miniature portraits.[54] He came to Halifax in 1808 and received many portrait commissions including the three-quarter length portrait of Richard John Uniacke in which he is shown seated in a library, probably in his town house (Illus. 25). This portrait, signed and dated 1811, now hangs in the hall of Mount Uniacke. Two other portraits painted by Robert Field are also in the house: an oil portrait of Alicia Margaret, c1810, and a fine miniature of Richard John, Jr., dated 1808.

Apart from these identifiable portraits the other paintings in the town house list include "1 oil painting, dead game", and "2 paintings of King William". At Mount Uniacke the "pictures" in the inventory consist of twenty-two prints of royal, naval and military figures of the period; all these are listed together in the inventory in the "Upper Hall" suggesting that they were hung in the stairwell, as was customary at that time. These framed engravings from the firm of Boydell, London, still hang in the house. Two views of Aberdeen and a print of "Shannon and Chesapeake" are the only other pictures listed at Mount Uniacke in 1830, but are no longer there. However, the Mount's collection of paintings was enhanced in the next generation when ownership of the house passed to the Rev. Robert Fitzgerald Uniacke. He had married Elizabeth Gould Francklin of Halifax, who inherited a collection of five family portraits from her father, James Boutineau Francklin (1763-1841). In his will dated 1839, he left "Family Pictures" to his only child Elizabeth who eventually brought them to Mount Uniacke, where they hung in the dining room.

In 1927, these "family pictures" were listed by Constance Piers, wife of Harry Piers, in an article titled "Mount Uniacke, Colonial Seat of the Uniacke Family". Describing the dining room she wrote:

> *Family portraits are the distinguishing feature of the walls. Here are Joseph Boutineau, of Boston and his wife, supposed to be [by] John Smibert; Lieut. Governor Michael Francklin [who married Boutineau's daughter] and Mrs. Francklin, and her sister, by Copley.*[55]

Shortly after Constance Piers' visit to the house, the three Copley portraits were dispersed in a settlement of the Uniacke estate.

In 1978, the subsequent history of these portraits was traced in Malta and England and all three located—one in England and two in the United States. The portrait of the Honourable Michael Francklin, located in New York, was purchased by the Nova Scotia Museum with a grant from the Federal government, through the Cultural Property Export and Import Act which provides funds to assist Canadian museums to repatriate objects of outstanding significance and national importance. So the return of this portrait of an 18th-century Lieutenant-Governor of Nova Scotia was made possible, and the portrait has gone back to Mount Uniacke to hang, once again, in the dining room.

The portrait was painted in Boston when Michael Francklin of Halifax went there in 1762 to marry Susannah Boutineau. It was then a fashionable practice for portraits of a bride and groom to be painted by the famous Boston artist John Singleton Copley. The pendant portrait of Susannah, which used to hang in the dining room at Mount Uniacke, is in a private collection in England where I examined it; it shows Susannah half-length, painted within an oval, wearing a white dress with a tiered ruffle around her neck.

The third Copley portrait inherited by Elizabeth (Francklin) Uniacke was of Anne Boutineau, the second daughter of James and Susannah Boutineau. I located a photograph of this portrait, which is similar to that of her sister's except that Anne is wearing an ermine-trimmed blue velvet robe. The photograph is in Sotheby's catalogue archives in London.

The other two portraits which formed part of Elizabeth Francklin Uniacke's inheritance and were brought to Mount Uniacke are the portraits of James and Susannah Boutineau, her great grand-parents (Illus. 84 and 85). All five of these family portraits descended in the Uniacke family: the two Boutineau portraits stated by the family to be painted by J. Smibert and the three portraits painted by John Singleton Copley, of the Hon. Michael Francklin (Elizabeth's grandfather), his wife and her sister. The portrait of the Hon. Michael Francklin was exhibited in Halifax in 1848 and was described in the September 26 issue of the ***British Colonist*** as "a very beautiful picture by Singleton Copley in a rich, old carved frame". In 1881 the portrait was again exhibited in Halifax at the annual show of the Royal Canadian Academy of Arts. The Boutineau portraits , as noted, were ascribed by the family as works

of John Smibert and in 1949 when the Mount Uniacke Estate and contents were purchased by the province, this was the attribution given.

When the house was re-catalogued in 1979 this Smibert attribution was examined and the portraits compared with works by John Smibert (1688-1751), a British artist who painted portraits in the style of Sir Godfrey Kneller; in 1728 he came to North America and in 1730 to Boston where he painted portraits of many members of society. I examined a reproduction of "The Notebook of John Smibert"[56], which contains a list of all the portraits he was commissioned to paint. Since Mrs. James Boutineau was Susannah Faneuil, member of a prominent family, I noted that Smibert painted portraits of seven members of her family (as well as producing the architectural designs for Faneuil Hall in Boston), but there were no listings of portraits of James Boutineau or his wife, the former Miss Faneuil.

Smibert established a certain tradition of colonial portraiture in Boston and a successor in this tradition was Robert Feke (1706-1752), America's first native-born artist who, as an itinerant portrait painter, came to Boston. When compared with works by Robert Feke, the Boutineau portraits were clearly in his style. This attribution was confirmed by Dr. Peter Mooz, the American authority on Robert Feke, who came to Mount Uniacke and examined the portraits, declaring them to be "from Feke's best period".[57]

Since then, the Boutineau portraits were illustrated in ***In Praise of America***, the catalogue for an exhibition at the National Gallery of Art, Washington, D.C., which contained works "chosen and assessed in detail as the best of their kind by fifteen of America's most distinguished curators, collectors and dealers"[58]. (However, the paintings were not included in this exhibition.) Then in 1987, the Boutineau portraits were loaned for the major exhibition of "American Colonial Portraits 1700-1776", at the National Portrait Gallery, Washington.[59]

Portraits from all periods display certain stylistic conventions, but the style of Robert Feke was further standardized by his use of portrait mezzotint engravings, the products of 18th-century print making. These prints were disseminated in the colonies; for example there were over twenty portrait engravings in the Upper Hall of Mount Uniacke. Robert Feke used prints as prototypes. The pose and outline of a figure, the folds of the dress, and the

architectural background contained in the print would all be employed by the artist in the composition of his portraits.[60]

Research which throws light on objects is a basic interpretive function of a museum, and this study contains some of the research carried out in the process of re-cataloguing the contents of Mount Uniacke in 1978-1980. This established that, among other material of significance, the collection of labelled English Regency furniture—part of the original furnishings of the house—is a rare survival, confirmed by Clive Wainwright of the Department of Furniture and Woodwork, Victoria and Albert Museum, London, England.

Mount Uniacke and its contents stand as a reminder of the standard of living of a prominent Nova Scotian family in the early 19th century. Today the house provides material evidence of occupancy by four successive generations of the family until 1949, and something of the character of family and household life of Mount Uniacke. This study provides context to interpret Mount Uniacke with emphasis on the original contents.

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38 Cuthbertson, Brian, *The Old Attorney General* (Halifax, 1980), p.3.

39 Harvey, John, *Dublin* (London, 1949), p.12.

40 Cuthbertson, p. 12.

41 Whitelaw, Marjorie, ed., *The Dalhousie Journals* (Oberon, 1978), vol. 1, p.35.

42 Byrne, Cyril, "The Maritime Visits of Joseph Octave Plessis, Bishop of Quebec," *Collections of the Royal Nova Scotia Historical Society*, vol. 29, pp. 41-42.

43 *The Dalhousie Journals*, vol. 1, p. 80.

44 *The Mount Uniacke Book 1833*, manuscript lists kept by Richard Uniacke Jr. and Andrew M. Uniacke. Original in Mount Uniacke library.

45 Martell, J. S., *Bulletin of the Public Archives of Nova Scotia*, vol. 1, no. 4 (Halifax, 1939), p. 15.

46 Ibid, p. 15.

47 See Joy, Edward T. *English Furniture 1800-1851* (London, 1977), p. 218ff.

48 Kirkham, Pat, "The London Furniture Trade 1700-1870", *The Journal of the Furniture History Society*, vol. XXIV, 1988, p.4.

49 Heal, Sir Ambrose, *London Furniture Makers 1660-1810* (London, 1953), p. 214.

50 Ibid, p. 215.

51 Ibid, p. 216.

52 "The Minories", so called from the abbey of the Minoresses of St. Mary, a female religious order, formerly on the site of this street.

53 Carter, John. Report on Activities associated with the Nova Scotia Museum carried out by the Underwater Archaeological Society of Nova Scotia, 1980, n.p.

54 Piers, Harry. *Robert Field* (New York, 1927), for chronology of R. Field.

55 *Canadian Homes and Gardens*, March 1927.

[56] Published by the Massachusetts Historical Society; original in the Public Record Office, London.

[57] Personal communication, Dr. Peter Mooz, Virginia Museum of Fine Art, to author.

[58] Cooper, Wendy, *In Praise of America: American Decorative Arts, 1650-1830*, exhibit catalogue, National Gallery of Art, Washington, D.C., (Alfred A. Knopf, New York, 1980), pp. 180-1 (colour illus.), 200.

[59] Saunders, Richard A., and Ellen G. Miles, *American Colonial Portraits, 1700-1776*, National Portrait Gallery, Smithsonian Institution, Washington, D.C. (Smithsonian Institution Press, 1987), pp. 167-169, and colour illus. pp. 108-9

[60] Ibid. See also Elwood, Marie "Two portraits attributed to Robert Feke", *The Magazine Antiques* , November 1979, vol CXVI, no. 5, pp 1150-1152. and "Collectors' notes", ed. Karen M. Jones, *The Magazine Antiques* , January 1980, vol CXVII, no. 1, p. 221.

ALEX MIDDLTON
"A Visit with Mr. Stone"

A.M. On October 1, 1980, I went to Newport Corner, Hants Co., and visited with Mr. Norman Stone, the first superintendent at the Uniacke Estate. Since the site was restored in 1949, under Mr. Stone's direction, most of the people involved have left the government and many have died. I thought it would be a good idea to go and talk with Mr. Stone and try to determine what transpired here in those early years and why. What follows is the report which I made on October 3, 1980 of that visit.

Mr. Stone informed me that he was 84 years old. Aside from some circulation problems in his feet and legs, he said that he felt as good as he did thirty years ago. His memory was good regarding events and names and he didn't hesitate to go into detail.

According to him, in 1949 he was chief building inspector for the province. When the Uniacke Estate was acquired by the government, he took on the task of restoration, with little or no guidance from Halifax. Being primarily interested in construction, he didn't put a particularly heavy emphasis on historical interpretation.

There were three buildings removed from the site under his direction: (1) the caretaker's cottage that was situated in the area of the present parking lot, (2) a garage adjacent to the cottage, and (3) a mahogany outhouse situated between the house and the barn. Prior to his arrival a boat-house was removed from the lakeshore by Mr. Gerald Nicoll. This building was placed in the area of the present picnic park and has since been torn down.

The house itself was in very bad condition. It required extensive repair work on the stone foundations and new sills. The porch at the rear of the building was completely rebuilt and new stone steps added. Both chimneys had to be rebuilt. The working chimney was rebuilt from the ground up, with a new 12-inch crock liner. The entire interior had to be replastered. Mr. Stone told me that the only areas of the interior that have original plaster are the upstairs hall closets. Some of the clapboards on the exterior were replaced. This in itself was a major job because the replacement boards required special milling in order to correspond with the originals.

I asked Mr. Stone about the ceiling in the basement that doesn't look quite natural. He assured me that it was plastered when he went there. The basement floor was at the time unsafe to walk on and had to be removed. He poured a concrete floor, fastened 4 x 4 wood to it and pegged the pine floor to that. It was Mr. Stone's impression that the old basement contained servants' quarters where the washrooms and furnace room are now. The only partition that he erected was the one separating the washrooms. In the small "kitchen" area, he said that there was a hand pump for bringing water into the house.

In the out-buildings the barn required a partial floor and a new sill across the back. This was hand carved by Mr. Stone, with a broad axe, from timber cut on the property. He shingled the roof on the coach house and in 1955 put sills under it.

There is an old foundation evident in the pasture, behind the coach house. Mr. Stone said that was pretty well filled in and grassed over when he came, so he dug it out to the extent that exists today.

There were several small refuse dump sites on the property. To Mr. Stone this represented nothing but garbage. Consequently when they came across one of these sites, it was buried. When asked the locations of these sites, he said that they were scattered all over.

I showed Mr. Stone some photocopies of old pictures of the grounds, trying to pin-point different things that were here at one time or another. He said that the area was so overgrown with bushes and alders that it would be hard to say for certain where anything was, but he thought that he could locate some fences for us. He mentioned a swale or gully running diagonally from the driveway, south west, across the lawn. This gully was about 12 feet wide and 6 feet deep. He couldn't say whether this was man-made or natural. From his description, it is quite possible that this could have been the upper end of the haha. This gully was filled to make a smooth lawn.

There were no flower beds evident, no hedges or stone walls around the buildings; only a few bits of picket fence and some page wire. The only ornamental shrubs were a couple of rose bushes; these were in very bad shape but with time they were made productive again. These roses were Damask and Moss varieties and Mr. Stone claimed that they were planted by Richard

John Uniacke. As far as I know there are no rose bushes left that could be these two.

Mr. Stone laid out the flower beds himself. He says all he had to go on was his imagination and what he thought would look nice. He said that he had no guidance but the "Major" was around frequently and said that they were close to the old ones.

During his tenure Mr. Stone restored the apple orchard. There were Russets, Snow Ball, Bishop Pippin, Gravenstein and Duchess of Oldenburg varieties.

The foundation in the orchard mentioned earlier was, according to Mr. Stone, the foundation of a smoke house. He says that there was a greenhouse attached to, and directly behind, the coach house. I would think that perhaps the greenhouse might have been in the pasture rather than in the location he thought for several reasons, e.g. the foundation mentioned behind the coach house is on the north side of the building, where it would get most of the of prevailing winter wind and at the same time the least amount of sunshine. The foundation in the orchard is situated on the south face of the hill, shielded on the north and west sides by trees. It is on the edge of the orchard and possible truck garden. There is a shallow depression, some 30 ft. to the west of the foundation. This depression is some three feet in diameter and rock-lined; possibly a water supply. This foundation is situated close to a grove of Beech trees. I understand that nursery men in the old country made a practice of using the leaves of Beech trees for mulch and potting mix. Finally, all around this site there are roses and lilacs growing.

Mr. Stone claimed that the original design of the veranda had round pillars, instead of square ones. He said that the steps originally went down the front instead of off the ends and that these steps were laid off in a series of three, five and seven steps. This is an integral part of Free Masonry symbolism. Mr. Stone claimed that Richard John was at one time a Master of Prince Andrew's Lodge in Halifax. He claimed that the house has several things in its design that are distinctly Masonic.

I finally asked Mr. Stone if he had any photographs or papers in his possession, that could be of help to us. Unfortunately he didn't.

KEN GILMOUR
"The Mysteries of the Outbuildings"

K.G. I have been trying to identify and locate all the buildings that have been on the Uniacke Estate at one time or another. This survey of the Estate (Illus. 57) was done on April 17, 1975, by the Nova Scotia Department of Lands and Forests, Survey Division. I've marked the buildings that exist on the Estate now. They are the main house, the barn, the coach house, the remains of a hothouse in the little orchard, another little building back of the barn which is presumed to be the icehouse, the caretaker's house, a hen house, a garage and workshop, and two storage centres. The last four buildings have been built since 1949. The others were on the Estate in 1949 when the government took it over.

In 1949 there were approximately 18 buildings: the main house, the barn, the coach house, the shed, the carpenter shop, the harness shop, a pigpen, a blacksmith's shop, an icehouse, David Mitchell's cabin, the girls' cabin, a boat-house, an outhouse (the original toilet facilities), the caretaker's cottage, the cottage hen house, the cottage garage, and the old cottage plus teahouse on the main road.

A number of buildings were demolished: the shed, the carpenter's shop, the pigpen, the blacksmith shop, the girls' cabin, the boat-house and the outhouse which "if desired to retain renew sill, shingle and paint" but they didn't retain it. Also demolished were the cottage hen house, the cottage garage and the old cottage plus teahouse on the main road.

David Mitchell's cabin was demolished as well. The people at that time figured it would cost approximately $350 to put it in good condition for use as a "rest home". I don't know how they meant "rest home". Perhaps it wasn't useful because of its secluded location.

The caretaker's cottage at that time was estimated to be sixty years old and occupied by the caretaker, wife and four children.That was demolished and the present one was built for approximately $6000 with the assistance of Public Works and Mr. Stone the superintendent, taking directions from Mr. Lusby who was the chief engineer of Public Works at that time.

Notes about buildings from that time say that "the garage could be sold locally to be moved; the cottage is in extremely bad repair". So that's what was happening in 1949. The people who were involved included the Department of Public Works, a lady from the CNR who helped with decorating the house and two people from Sturbridge Village to give them advice. The buildings that survived from the '50s are the main house, barn, coach house, and ice house. The ice house was repainted and the roof reshingled at that time.

Everybody has a different estimate of what the present acreage is on this site. It encompasses Lake Uniacke (Lake Martha), Clarke Lake, Thompson Lake, and Soldier's Lake for a total of 2,300 acres, more or less.

The image (Illus. 14) drawn by John Elliott Woolford in 1817 from the Halifax-Windsor road looking south east from near the present caretaker's house shows the main house, a barn, a coach house, a small shed to the right of the barn, another building between the house and barn that is possibly the caretaker's residence or bath house. These form a quadrangle. On the other side of the main driveway there is another small shed. Also a little chapel-like building that doesn't seem to show up again in any other image. You can see that the property is much more open and cultivated than we see it now.

It continued to be that way until the mid 1900s. Mary Geraldine Uniacke Mitchell describes in her album the apple orchard in the '20s, '30s and '40s, mentioning the different apple trees:

> At the foot of this sunny slope was a Gravenstein tree with juicy apples of cinnamon flavour. In the centre a Gilly-flower with fruit that baked beautifully, its juices forming jelly. At the top, large green August apples, very sweet and early, and Siberian Crabapples the colour of cranberries, later turned into ruby jelly in glasses on the kitchen window-sill.
>
> There were Yellow Bishop Pippins,... Red Astrakhans (sic), Duchess of Oldenburgs; Pomme Gris (sic), almost as small as chestnuts with a nutty flavour; and red Snow apples, with flesh as white as the winter drifts. ...
>
> About half way up by the old Smoke House grew Carraways with seeds to put in cookies and cakes.

> Where the original garden had been, near the top, the ground was carpeted with Lily-of-the-valley, ...the very ancient Beech tree behind,...a purple Columbine, a bush of ... magenta roses,... a clump of tiny Heartsease and Narcissi,...

In an 1827 article "Ride from Halifax to Windsor" in the newspaper, ***The Novascotian*** they mention the gates, the garden and the orchard. I'm not sure where the garden was located but the orchard is still there today.

In another drawing of the Estate, also done by John Woolford in 1817, (Illus. 29) you see the main house and a building I call the boat-house/guest-house. There are three drawings in which the boat-house/guest-house appears: this one by Woolford; one by Maria Morris and another by a member of the Uniacke family. Its configuration changes according to who does the painting or drawing and that's an artist's point-of-view. But the main house and barn always show up. Plus in this drawing there is the small building between the house and barn which I assume is where John Canavan, the caretaker during Robert Fitzgerald's time (1835-1870), lived.

There were probably three different caretaker's residences. Assuming that this was one, then it would be the earliest. Another was located in the present parking area and if Public Works was right it was built in 1890. That one was replaced by the present caretaker's residence in 1949.

The Bishop of Quebec mentions "innumerable dependencies, bathrooms, billiard room, balconies, servants quarters" in his account of his visit in 1817. Were the servants quarters in the basement area of the house or were they in a second building, along with the baths, that was in the quadrangle, in addition to the caretaker's residence?

In the inventory of Richard John Uniacke's estate, done in 1830 by two of his sons, they list the harness room, the stable, the new grain barn. Is the stable the same as the barn we see today? Or is the barn we see the "new grain barn" they mention in this document? They also list the coach house, washhouse, billiard room, baths, storeroom, teahouse, upper hot house, and they didn't include the main house. That's eleven buildings. In 1949 there were 18 buildings.

Scott Robson: That's an inventory of contents of buildings so perhaps buildings with no contents weren't included.

K.G. The view point for another watercolour (Illus. 37) is also close to where the present-day caretaker's residence is, looking back towards the house. It was done after December 1858, which was when train service opened between Halifax and Windsor. We see the main house, the barn, the coach house, a small building which may be a shed, another small but many-windowed building and a larger-windowed structure located either behind or beside the main house which may be the baths/bath house and/or servants' quarters. We no longer see the chapel-like structure even though we see the main gate to the house and the main house itself with a skylight in the roof. And see that it's no longer a flat roof with a pediment and railing around it, and the chimneys are in the places where they are at present. This watercolour and the one you'll see next are in the reception hall of the house.

You can see in this image (Illus. 35) done in the mid-1800s that certain buildings that were in the 1817 Woolford sketch from this same point-of-view are not included here. One can't see a building in between the house and barn. There is a different view of the boat-house/guest-house. Now it seems to have a chimney with lots of smoke coming out of it and it's more ornate, with Gothic style windows. It's away from the lake's edge as though it is not a boat-house.

This photo (Illus. 58) was taken sometime in the 1860s, by the look of the women's broad skirts, and this time there is a view of the building between the house and the barn again.

There is a legend that says that part of the boat-house/guest-house was moved at one time to become a tearoom. That's the building with the gothic windows in this enlargement (Illus. 36) of illustration 35. The late Hastings Wainwright told Allen Penney part of the boat-house/guest-house was moved—the back part where the break is in the building—along the lake and then down on to the road and that he had slept in it as the tearoom. Someone even suggested that it could have been moved on the ice more easily than floating it. But there were already buildings by the road that would have been easier to convert into the tearoom.

The outhouse that was mentioned earlier was to the left of the main house in amongst the cedar trees just at the end of the main barn. There's an area about the size and configuration of the privy that's much greener every

spring than the surrounding area. I thought that was my imagination when I first saw that.

Brian Cuthbertson: Allen Penney, you said last time that you thought that what we call the back of the house was in fact the front of the house, right? Well then would they have built that privy there?

Allen Penney: Well it was lost to sight in among the trees. It's really difficult to interpret if you're looking at the house itself . Brian's point is that to put the privy in full view of the front door is inappropriate. But with the barn there, as well as the driveway, you enter a sort of service area for the Estate. I can't see putting a turnaround there unless there was a reason for coaches or vehicles to discharge passengers there. I could see them wanting to turn around to discharge passengers in front of the front door. So I really believe that the front door was originally the door we think of now as the back door.

Barbara Christie: Could the caretaker's house also act as a gate house? Because the gate house takes care of people arriving first of all and presents them to the house.

Allen Penney: Certainly.

K. G. This later view (Illus. 39) of the main house shows a section of another building which appears to be attached to the house. Perhaps this is the billiards room referred to by the Bishop of Quebec and the 1830 inventory. This watercolour is attributed to a family member c1870.

This is a much later image (Illus. 59) from the early 1940s. All you see now is just the house. Believe it or not, that small mark is a boat house, almost a garage-like structure described by both Geraldine Mitchell and Mr. Stone, the superintendent from the Department of Public Works at the time that the Government acquired the property.

Allen Penney: To cite Hastings Wainwright again, he said that in the '30s that was where the girls slept. I can't remember what he called it—a camp or something like that. And the boys had another place that they slept. It sounded as though it was a sort of dormitory building away from the house. But I never learned if it was actually on the very edge of the water. I understood that David Mitchell had built a boat house on the water's edge but it was this side of the house rather than the other side.

K. G. That's the difficulty. Where exactly on the Estate were these buildings located? And that's what I've been trying to determine.

Allen Penney: I got a letter from Faith Breen. I sent her a drawing and she sent a drawing back to me with the location of a number of those buildings.

K. G. This is the back of the house or, in Mr. Penney's opinion, the front of the house, and he's probably right. I included this image (Illus. 60) because I was very interested to see the style of the posts, the main gate and side gate; they're traditional early nineteenth century.

This is the privy (Illus. 61) as remembered by Mrs. Geraldine Mitchell (1885-1970). It appears to be very ornate by the type of windows, the elevation, the general size. This is where I got the dimensions so I could pace off the lovely green area that showed up in the spring. You can see that there were places for adults, children and staff. There is a large step across the whole front, facing the orchard, so it wasn't directly facing the front door. It's turned around and you get a lovely back with all the bushes and everything.

And this is another document prepared by the provincial Department of Public Works. (Illus. 62) I presume it's from the 1940s /'50s but there's no date on it. It shows the house, the privy with the hedge or fence around it, the main barn, the coach house, the wagon shop, the carpenter's shop, the manager's shop, the blacksmith's shop, the pigpen, the icehouse, the newly-built caretaker's residence, the hen house and the garage. And a general idea of where the fencing was. Some of the documents say that " outhouses are neat" so to me that suggests more than one privy on the Estate but I haven't been able to verify that.

No photographs seem to have been taken of the buildings during that period when the Province acquired the property. I've heard rumors that they existed but I've never had any proof or seen any copies. I assume Mr Lusby, from the way he was writing things, would be the type to take pictures.

Allen Penney: I went to Government Services looking for information and photographic information. They took 2500 negatives to PANS but there's no index. That collection is basically impenetrable. When I went through some of the photographs that are at the Archives, I put the names of the rooms on them, but I don't remember their numbers.

K. G. Another thing that confuses the issue is that Mr. Tupper, the assistant rights of way engineer, mentions in a document in 1951 that "down at the extreme southern end of the property is an open well 15 feet deep and full of water. This well is near a house that was torn down just back of the school house. Children play around this well and it is extremely dangerous". I've been trying to find that well and came to the conclusion they're talking about land we lost to the Department of Lands and Forests for the picnic site and to the seniors' housing. On the old Post Road there's a brook that crosses the road. I paced all that area from the brook down to the main road back, down to Indian Road; from Indian Road and back down through all the bushes, trees and stumps to where I started from (Illus. 63,*a*). I could find no visual evidence of foundations or any man-made structures on the ground that stood out as squares or rectangular shapes. But there were two cottages in that area, belonging to William F. and to the Rev. James Boyle Uniacke.

In an undated copy of a newspaper article about the Estate, probably written early in the 1950s, the writer mentions that in addition to the house there are "18 buildings on the property, including the caretaker's cottage and the original barn with the old family coach still in it. Some will be demolished or replaced while others will be restored in original appearances." So you can see, from my introduction, that not too many buildings were restored and most were demolished. I'm hoping further investigations will show and confirm where these buildings were, their actual size and configuration and exactly what they were used for.

UNIACKE ESTATE AND OUTBUILDINGS, 1830-1967:

DATE	BUILDING/EVENT	REFERENCE/SOURCE
1830	Coach House	The inventory of Richard
	Harness Shop (Room)	John Uniacke's estate
	Wash House	Estate inventory
	Stable	Estate inventory
	Upper Hot House	Estate inventory
	New Grain Barn	Estate inventory
	Baths	Estate inventory
	Tea House	Estate inventory
	House	
	Main Barn	
	Caretaker's House	
	Privy	
	Ice House	
	Chapel	
	Shed	
	Gazebo	
	Boat/Guest House	
	Haha wall	
1835	Estate inherited by Rev. Robert F. Uniacke in partnership with brothers James Boyle, and Crofton	
c1837	Stable, built for James Boyle Uniacke's race horses	
1865	Cottage, lived in by William F. Uniacke	
1869	Cottage, built for Rev. James Boyle Uniacke	
1870	Rev. Robert F. Uniacke died	
1870	Rev. James Boyle Uniacke inherited the Estate	
1871	William F. Uniacke died	

DATE	BUILDING/EVENT	REFERENCE/SOURCE
1875	Horse Shade, built onto the end of main barn to shade horses	
1880	Piggery, Boat Shed, Hen House, Girls' Cabin built	
1881	Rev. James Boyle Uniacke moved into a new cottage	
1882	Rev. J.B. Uniacke "rowed" wife to cottage	
1890	New caretaker's cottage built	
1901	Rev. J.B. Uniacke died	
1906	Survey of Estate done for Royal Trust Company	
1920s	Smoke House and Dairy Shed built	
1930s	David Mitchell built cabin on Lily Pad Cove	
1945	David Mitchell died	
1949	Estate sold to Province of Nova Scotia	
1950	Eighteen buildings on Estate	Local Newspaper

DATE	BUILDING/EVENT	REFERENCE/SOURCE
1950	Following buildings demolished: Shed Carpenter Shop Harness Shop Pig Pen Blacksmith Shop Girls' Cabin Outhouse/Privy Boat House Cottage (2nd Caretaker's residence) Cottage Garage Old Cottage, Post Road (Rev. James Boyle) Old Cottage, Garage Tea Room Cottage (W.F. Uniacke) David Mitchell's Cabin	
1950	New caretaker's cottage, new well, and parking lot all built	
1951	Estate opened to public Caretaker appointed Main barn, main house, coach house, ice house are the only early buildings to survive	
1960	Estate becomes part of the Nova Scotia Museum	
1961	Addition made to caretaker's cottage	
1963	Garage and stable for caretaker's cottage built	
1964	Gasoline storage shed built	
1967	Heated storage building built	
1967	Caretaker's garage and stable redesigned and turned into workshop	

BARBARA CHRISTIE

"Horses and Barns of Richard John's Time"

B.C. Dr. Cuthbertson mentioned a letter that I had known about before but not actually looked at. It is a letter [61]that Richard John Uniacke wrote to John Young, the Scot agronomist who wrote about agriculture in Nova Scotia under the name of *Agricola*. It was written almost at the same time that Dalhousie wrote in his journal, John Young is unpopular and he's taken to task quite frequently. Dalhousie's journal entry is early March; Uniacke's letter is February. So Young was under some pressure, and Uniacke says three things. First, that he is very much a politician; secondly, he sees quite a lot of good in the agronomist. He says, in effect, there are things you can do in Scotland and in Ireland that we cannot do here in Nova Scotia. But then he goes on to say what has been accomplished. He shows a little bit of the Irish naughtiness because, in the parlance of the period, he remarks, We have a very good patron in Lord Dalhousie but as for the others, don't let them get to you.

What he says that he has done at Mt. Uniacke is important to us. It gives you a very good idea of that period. This is 1821. He has cleared from the forest 6 acres of land. He has used plow and harrow and from the way he describes the land and the way they have had to hand hoe around stumps, I would imagine they'd used the burnt land harrow.

Uniacke is extremely clever in the way he handles turnips which, incidentally, are the Swede turnip, not the mangel wurzels, but the rutabagas. He writes to Young, I know that you say that we should grow more grain here. I do grow some and should grow more. But the problem is keeping cattle over the winter. There was still the medieval slaughter in the fall due to a lack of feed to keep them through the winter. The meat, too, was difficult to keep, due to the irregular freezing and thawing throughout the winter. He writes that he has six acres of Swedes, and goes on to describe how he treated the seeds, before planting, to discourage their loss by insects. As an insecticide he makes a concoction of elder and witherod leaves, the liquid from which is applied to seeds and plants. Plantings are done at the waxing of the moon. All is precisely described in the letter.

Uniacke writes that he cannot leave turnips in the fields as they do in Scotland as when the frosts arrive he would be unable to dig them up. But then he describes how these roots were lifted and how they were harvested. They were taken up in the fields with their tops and lower root on, then left in piles until the tops decayed. They were then brought into the farm, piled in conical heaps and all allowed to freeze. From there they were taken out as needed.

He writes he has twenty head of cattle, some of which are milk cows. And I immediately thought, Oh my gosh, what does that milk taste like? Because usually if you feed swedes to milk cows , you get acid nasty milk. But he writes that the frost knocks that taste out. Then he goes on to precisely describe the trough that he has his men put these frozen swedes in. They chop them up in this trough, which is 18 inches by 6 feet, with a sharpened English spade. An English spade is a straight spade so you sharpen the blade. He feeds each head two bushel of those swedes, one bushel at night, one bushel in the morning. It gives a clear picture.

Then he continues with his method of composting. He is extremely clever and very correct in the way he layers his material: manure, leaves, roughage. He wants to use gypsum too. He says, Put your refuse in layers and then when that first sort of sandwich has come up to a certain height you put your gypsum on top of that and then you repeat the lower level. It's rather like a layer cake. Finally he enclosed the whole thing so the heat was brought to a very high temperature. He gives the temperature and what the complete process is. The compost is used, as well as lime or wood ash, to increase the quality of his fields.

He also uses soiling cattle, something very common at that period and for many years afterwards. These are cattle that work very hard at both ends. These animals are close-penned and fed large quantities of green grass and other foliage so that they produce large amounts of high quality manure. That's their complete job.

He writes about taking marsh soil by digging out marsh areas and carting the mud away with two teams and five men. Now, when he says "teams", what is he talking about? I'm looking for horses and I know that to use heavy horses with heavy loads on boggy and hilly land is very injurious

to their legs. I remember Simeon Perkins and what terms he uses when referring to his animals, and he always uses the term 'yoke' if he is using oxen. So I must conclude that Richard John took the chance with his horses when he had them cart this rich marsh soil to enrich the leached-out soils of his hilly fields. Oxen would have been better but slower for the job. I wonder if Lake Martha was ever a low marshy area and that that sheet of water was created by this removal of bog mud and sedge. I think probably that is all I want to say about that.

To understand something of the barn, I want to talk about some English illustrations of the period of Richard John Uniacke and James Boyle Uniacke. These are paintings by Ferneley, Stubbs, Herring, Lutyens, Seymour and Keyl. They have been reproduced in post card form, in the publication ***Horse Paintings***,[62]a copy of which is in the Nova Scotia Museum library. We have permission to reproduce one, *The Team* (Illus. 64) in which one sees horses ready for work. They were probably grazing outside and brought in at 5:00 in the morning. They are now tacked up and their food is put before them. The men have gone back to the house and they have their own breakfast between 5 and 6. Then they take off to whatever duty they're going to do. The horses have a period of an hour after they've had something to eat.

I don't think that in the barn at Mount Uniacke you would have had a long string of horses like that. You have to be careful which horses stand next to each other to avoid a kicking contest. But you probably would have had this sort of trough. I'm almost sure that the hay rack would have been of this construction. But that is the sort of barn interior of the period. There might have been stalls in which each stall had a rack and a trough. (Illus. 65)

I also want you to have a look at the back saddle on the white horse to the far right. Then look at the one that is in the stable at Mount Uniacke. (Illus. 66) This is a very heavily-constructed and padded saddle made for a horse hauling a dump cart, also called a tip cart. (Illus. 67) This was a cart of strong construction used for carting heavy loads which could be dumped, or tipped, out when the body of the cart was unfastened at the shaft end. The horse was then required to move forward and gravity deposited the load where needed.

Here are two more illustrations of a back or cart saddle. (Illus.68, 69) This type of saddle was also used when big timbers were transported slung between horses. Note the decorative metal rosettes much like those on the Uniacke saddle, also the heavy wooden support for the harness chain.

If you look at the painting *Stable Interior,* [62] by John Ferneley, there is a rather elaborate type of stall arrangement shown. It's in a big estate and I don't know whether Richard John would have had that elaborate an arrangement, but he would have had a simple iron hayrack such as the one illustrated. There would have been a water bowl and an area where they could be fed oats but each horse would be separated. It is a very basic type of stall shown in the painting. They usually run stalls about 5 feet wide by 11 feet long. Richard John would have used such stabling for his riding or driving horses, but not for heavy draft horses.

In the history collection there is at least one saddle that came from Uniacke, according to Dr. Martin. It's a two-horn one, of the period and for a horse that they would have ridden into town. The painting *Bay Hunters Outside a Farmhouse,*[62] by John Frederick Herring the Elder, shows the old-fashioned two-horn side saddle where the woman's right thigh was wedged. It doesn't have a stirrup but there should have been a stirrup so I don't know how she managed. The painting shows a farm cottage and two horses of the period. The Uniacke's horse was probably a rather sturdier horse. But since they were Irishmen, I bet my boots that they had something good.

The painting, *Carriage of the Master of the Horse 'Putting to',*[62] by Sir Frederick Lutyens, shows a carriage that is very similar to one of the carriages and two of the pieces of harness at Uniacke. Although the Uniacke harness is not first-class quality, it is patent leather. Again I don't think the Uniackes would have had a horse of the calibre that is in the painting when they were coming back and forth from Mount Uniacke; the roads were too bad. They may have had them for short trips. In fact I know that Wentworth did.

By the way, Lord Dalhousie seemed to cover on average 30 miles per day on horseback but some days he covered as many as 47 miles. Road conditions would be a factor. If you were driving a vehicle with two horses, you would cover 20 to 30 miles a day.

The painting *A St James Carriage Horse,*[62] by Herring again illustrates that harness of which there are the two pieces in the Uniacke stable. The 'tacked up' or harnessed-up horse stands in an open-fronted or waiting area where a harnessed horse was stood until required. He is 'standing out', meaning he is standing with his front and hind legs wide apart. This position was commonly used to ensure that the horse was unable to suddenly move off. It is a position still seen in modern show rings.

Stall areas of the type illustrated in the painting would have had a wooden partition on one side with iron bars head height at the far end to prevent conflict between horses. Depending on its use it may or may not have had a tether ring, water bowl, manger or hay rack.

By 1830 there must have been a loose box similar to this area on the Uniacke Estate. On average, a loose box would have measured about 10ft. by 12ft. and was boarded up on three sides to 8ft. or more. On the front, the boarding was about 5ft. high and iron bars made up the remaining 3ft., with a door of wood and iron bars as part of the front. (Illus. 70)

Another thing to notice in the painting of the St. James carriage horse[62] is the braided straw at the edge of the loose straw. That was done to keep the loose straw from getting out into the aisles. Certainly James Boyle had Irishmen working for him that I know of and they probably tarted up the stable from time-to-time when they thought somebody important was coming. The braided straw which is in the painting is very simple; some were extremely elaborate.

In the painting *John and Sophia Masters* [62] , by George Stubbs, if you were to give the horse on the right longer legs, that's the sort of horse that Richard John might have ridden at a quick running trot when travelling from Mt. Uniacke to Halifax. That's the sort of sturdy but fairly fast horse that you would need for that. But he was apt to have owned an Irish hunter type, which they were bringing in at that period.

Notice the ears. That was something that was done for a while. They cropped horses' ears, and docked their tails. George Monk in Windsor used to do all of that for the Duke of Kent. He cropped their ears, docked their tails, then set them by cutting the tendon underneath the tail so the horse could no

longer put his tail down but carried it erect. They thought that it made the horse appear smarter.

The side saddle dress of the period is also shown in the Stubbs painting. One form of lady's hat is illustrated but another form of the period was what we call a silk hat, something like a man's topper.

James Seymour painted *The Fourth Lord Craven Coursing at Ashdown Park,*[62] in which you can see again the cropped ears, the tail set, and the dress of the period.

In the painting *A Gentleman with his Hunter and Dogs outside his House*[62] by Friedrich Wilhelm Keyl, one sees a cross saddle similar to the one that is at the Uniacke stable. They don't change much.

That's really all I have to say. If there are any questions I'd be pleased to answer them.

Question: Mrs. Christie, you mentioned Monk of Windsor. One of the things that we're curious about is the relationship of Uniacke to the Windsor people.

B.C. Well this is one of the things that I'd like to know something about because what happened was, as far as the Duke of Kent is concerned, he had his establishment in quite extensive stables at Rockingham, but all of his breeding stock and any animal that needed to be treated or was sick went down to George Monk at Windsor, and I wonder whether Uniacke actually had breeding stock. It's bad land for breeding as it's very hilly. If you have an infoal mare and she goes charging around up and down hills she's likely to damage herself and lose her foal. It's really not grazing country and I wonder whether he did the same thing, although I have no evidence. But it would make a difference to what was in the barn if you're trying to visualize what was there. You must have loose boxes if you have breeding mares; you must have a loose box if you have sick animals. I'm sure there was at least one on the Estate. Windsor was the dormitory area for Halifax; it was the country place. But I'm new to this and I haven't any evidence that Richard John boarded out his breeding stock even though it was the custom.

Question: This year we had a request from the Morgan Horse Association to use Uniacke Estate to celebrate the two hundredth anniversary of the Morgan horse. They felt that a picture with Uniacke House in the background would

do well in a magazine. They felt they were of the period. Would their horses be appropriate there?

B.C. Well let me put it this way. Titus Smith said it was the small Acadian horses who, incidentally, were later bred to Bellfounder Morgan that cleared the forest. They were responsible for the hauling away of trees and clearing the ground. John Young wanted Nova Scotians to get the big horses. Young said, 'Why do the Nova Scotians have three horses, three poor horses where they could have one good horse which is the Clydesdale?' He eventually got the Clydesdale here in 1821 and it absolutely bombed as far as the farmers wanting to breed to it. It ended up in the coal company. What Young didn't realize was that these big animals will wear themselves out looking for something to eat, whereas these little horses were the ones that did the plowing and the hauling. You could ride them and they fed on anything or nothing. They were the Morgan type cross which you get in Sable Island horses and in the Acadian horses. So they would be correct to a point however, the pure Morgan in the Maritimes was used for the most part as a road horse, not an all-purpose animal. I think it's important to get the horse people to work with you to value what's there, to value Mt. Uniacke and its history, so that there's an understanding of the period and the place, as well as of the present-day horses.

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61 Letter, Richard John Uniacke to John Young. Public Archives of Nova Scotia. RG 8 vol.2 #62

62 *Horse Paintings*, London, Pavilion Books, 1989

KEN GILMOUR
"Requests to Use the Estate"

K.G. The majority of requests we seem to get are for parties, wedding receptions or wedding pictures. Nova Scotia Museum staff had a retirement picnic on the Estate many years ago and there have been wedding pictures taken there. One year, in the mid-'60s, we got a request from a local horse owner to graze a horse on the property and we said, Yes, they could do it. But we had to come up with a grazing regulation. And I got the lovely job of drafting a grazing regulation. The owner had to be responsible not only to ensure the safety of the horse while it was on the property, but to repair all the fences enclosing the horse, to provide adequate food and water for the horse every day plus check to make sure the horse was healthy and not being abused by either our staff or visitors. Between the hours of 9:30 am and 5:30 pm museum staff were responsible for trying to keep children away from the area where the horse was fenced. The owner had a tendency to forget to remove the beast at 5:30. One night the superintendent went down about 10:00 in the evening in the middle of the summer and heard all these childish giggles. He looked over into the field and here was the poor horse with as many as six children sitting on it, taking the poor beast for a ride. After hours, whenever the horse was still there, all the children in the neighborhood would go over and have free rides on the animal.

Then we had requests from people to bring their recreational vehicles on to the site. They wanted to have a road from the present parking lot right down to another parking lot so they could park their vehicles on Lake Martha. That request got turned down. They couldn't understand, since we had so much land, why we wouldn't provide overnight parking and recreational facilities on the Estate. Local politicians and local councillors put on pressure. So the lesser impact was to put a picnic park down on the extreme end of the property as far away from the house as we could get because of concerns about vandalism and fire.

I imagine there are some people who can remember in the early sixties when all the staff from the Nova Scotia Museum were called out to be a fire brigade, to put out forest fires on the Estate. That occurred during the fishing

season when the local fishermen showed up to fish on Lake Martha, or Uniacke Lake as they call it. We don't mind them fishing on the lake or the local residents using the lake for swimming during the summer. It's just that this time they decided to build fires on the lake shore, then leave the fires going while they sat out in the middle of the lake fishing.

Some person in the Social Service department saw this beautiful Estate and this big barn and then saw a need in Halifax for recreational things for children and couldn't understand, since it was a government property, why an overnight facility for city kids couldn't be created.

Then we had other requests for logging demonstrations, wood chopping demonstrations, boat races. Our most recent request is from a local resident who wants to use his own energy and volunteers from the community to create a public trail. As you can see in Illus. 63, there are old roads around the creek. There was an open quarry at one time for gravel and stone. His idea was to link the Post Road and the other road, go around the brook, Thompson Lake, around Thompson Lake up to Clarke Lake and over to Lakelands. This would be a hiking trail in the summer time and cross-country ski trail in the wintertime.

The Superintendent is responsible for daily inspections of the building for storm damage, water, wind and ice damage. We have a heating unit and water in the building that's active year-round. The building's kept at approximately 50 degrees. Where we have large trees around the property, and they're older trees, wind and ice cause a lot of damage to them and they in turn can cause damage to the building by breaking the glass or tearing shingles off. So it's his responsibility to check for that. It's also his responsibility to make sure that people on the property have a legitimate reason to be on the property when the site is closed to the public. We relax certain regulations for swimmers and the fishermen. They can fish on the lake in boats. They bring their boats to the lower part of the lake up the Post Road and enter through the lower area where they already have a path cut from the park. The only request we make is that they not light fires. We've had very little problem with them.

The request for a trail is a problem. There are cross-county ski and hiking trails on other property already open to the general public of Uniacke and Lakeland. To open this area causes problems for our storage area. How do you protect the storage area? And who would be finally responsible for maintaining those type of trails if they indeed were created because it is a difficult area. It's not one of the picturesque areas of the Estate. It's swamp.

GOLDIE ROBERTSON
"Who Visits Mount Uniacke Now"

WHO VISITS

G.R... Visitors to the site include all age groups. They come from Nova Scotia, other parts of Canada and many countries. Visitors arrive as individuals, families or in groups on tour that are sometimes booked in advance. These include:

SCHOOL GROUPS from grades 4 to 12. The Home Economics Department of the Halifax School Board visits yearly on opening day. Other schools from Yarmouth, Cape Breton and local areas arrive for their yearly visit. They like to see and compare the difference between life and conditions in the 19th century to that of the present time. For many of the children it is the first time to be in a house without the conveniences of today that are taken for granted. They want to know what was used before running water, T.V., refrigerators, bathrooms and so on.

TRAVEL AGENCIES from various places, such as B. C., Maryland, Ontario etc., sometimes make reservations months in advance and bring visitors. Uniacke House is included in the schedule for tours of Nova Scotia as one of the more interesting historical sites to visit. Cabana Tours from Halifax come 2 or 3 times each week with tourists from many countries, who have flown into the city and want to see interesting sites in Nova Scotia.

GUIDE and SCOUT ORGANIZATIONS like to visit as it provides the requirements for different badges, e.g. historical place, nature walk, nature study etc.

SENIOR CITIZEN TOUR GROUPS visit and can relate to the items which were used in their earlier years, e.g. wood stoves, oil lamps, water from the well, outhouses etc.

BIRDWATCHERS visit each May and like to walk in the woods along the lake in search of different species.

PHOTOGRAPHERS use the grounds for wedding and family portraits.

ARTISTS sketch and paint on the site.

BIKERS AND JOGGERS visit and like the quiet atmosphere. The Waverley Cycling Club also uses the site as a "check point" for their annual rally.

THE NOVA SCOTIA HOSPITAL visits yearly, as an outing for patients. We are not sure what they like but try to make the visit interesting.

INDIVIDUALS and FAMILIES bring relatives or friends who are on vacation in Nova Scotia to show them part of the history.

DESCENDANTS of Richard John Uniacke like to see the site well-maintained and to know that so many others visit. This year several descendants came to visit.

WHAT THEY LIKE

Visitors show interest and have asked questions on everything inside and outside, from the measurements of certain rooms to the names of different trees. Sandy Middleton measured the rooms and Alex Wilson left us a map of the grounds. To mention a few:

A visitor remarked on his way out the door, "that it was most interesting and reminded [him] of Thomas Jefferson's house".

Another visitor who played in a symphony orchestra was interested in the conch shell by the library door and explained how the shells were used on south sea islands. He played a shell like that one for 1 1/2 hours at a concert in 1985. He played us a tune before leaving.

A navy admiral from Ontario visited and used a roll of film taking pictures of the quilt on the bed in the guest room. One of the officers in his command and his wife visited earlier this year and she was interested in making a quilt like it.

WHAT VISITORS WANT TO KNOW:

Family history: -How R.J.U. acquired his wealth.
- What kind of a man was he to family, servants, and professionally? (strict? honest?)
- If the Uniacke name is prominent in Nova Scotia.
- Are the living descendants wealthy?

Contents: - Dishes, family portraits, clocks, furniture, attic, etc.

Site:
- Location of outbuildings in R.J.U.'s time
- Names of different trees
- Lake—how it was used by R.J.U. and later?
- Will the boat house be rebuilt?
- Statue on the lawn

UNIACKE DESCENDANTS TO VISIT MOUNT UNIACKE, 1989

June 6, 1989: 5th and 6th generation, John & Ricky Uniacke, Bristol, England, Jeremy Uniacke's brother and nephew. Also Mary Gillman, Mt. Uniacke, County Cork, Eire, friend of John Uniacke; she gave books to Uniacke School.

July 8, 1989: Bob & Marion Edgley, Brockville, Ontario, parents of Kathy and "in-laws" of Conrad Uniacke.

Aug. 12, 1989: 6th generation, Alison Wood, Edmonton, Alberta, daughter of Bernard Wood and granddaughter of Mildred (Uniacke) Wood-Bennett.

Aug. 21, 1989: 5th & 6th generation, William Wood, Ottawa, & William Jr., USA., eldest son of Mildred (Uniacke) Wood-Bennett.

Oct. 19, 1989: Brian Cuthbertson, historian and family member, author of ***The Old Attorney General,*** and a descendant of Crofton Uniacke.

JOAN WALDRON
"Experiences of a Public Programmer"

J.W. As with all the Nova Scotia Museum sites we try to attract visitors from away and we try most of all to attract visitors from Nova Scotia. And we like to attract the Nova Scotian visitors again and again and again. We attract them by creating events at the houses. And that isn't so much to get numbers in. It's just to keep the name of the site in the public eye, the public hearing, so that they'll know it's there and they can make the decision to visit the site. Uniacke House is one site that we can't do that for. We've had five events at Uniacke House since 1985. Two of them were dance performances on the grounds. Two of the events were natural history ones; they were walks through the site. One was a Charitable Irish bicentenary event. So I can say there aren't public events at the site.

The Nova Scotia Bird Society, for example, go out there and they know what birds are around the Uniacke Estate but that is not counted as one of our public events. The Halifax Field Naturalists have visited the site but that's not publicized and it doesn't do the work that we like our public events to do.

People find out about Uniacke House in very limited ways. Six hundred thousand find out about it through the ***Nova Scotia Travel Guide.*** I'm going to read the entry in the ...***Travel Guide*** so you know just what an understated place Mt. Uniacke is. It says:

> *Operated by the Nova Scotia Museum Complex. Large stately colonial-style home built in 1813 by former Attorney General of Nova Scotia, Richard John Uniacke, surrounded by extensive grounds. Features an outstanding collection of original Uniacke furnishings.*

And that's all it says. All the wonderful things we've heard at this seminar don't get through to the public. So it's absolutely amazing that we get almost 15,000 visitors at the house.

The entry in ***Discover Nova Scotia Heritage*** is a little more elaborate. It describes the uniqueness of the house, the extent of the house and goes into a bit of detail about what is in the house. 75,000 of those go out a year. So obviously some of the visitors are picking up that.

Teachers who visit the site, and there have only been 30 groups in the past year, learn about Uniacke House from the Nova Scotia Museum's ***Learning Resources Catalogue.*** That goes to every teacher in the province. So whatever we're saying about Uniacke House in the ***Learning Resources Catalogue*** is not enticing the teachers to use it in large numbers. When school children go to the house they have nothing to help them to interpret the house. There is no quiz. When children come to the Nova Scotia Museum on Summer Street in Halifax, they have school classes planned to help them understand their heritage. If they come casually they have quizzes that help them to look at the galleries. There is nothing like that at Mount Uniacke.

There's a great difficulty in promoting Uniacke House through the tourism system. It's on the Evangeline Trail. Although this may not seem important to you, it's how the word gets out about our site. The Evangeline Trail goes up through Windsor, the Annapolis Valley, and stops at Yarmouth. Uniacke House is at one entrance and Yarmouth is at the other entrance. Most people think the Evangeline trail starts at Windsor, so when they want information about Uniacke House, if they want it, they go to the Windsor Tourist Bureau. Of course the people in the Windsor Tourist Bureau know nothing about Uniacke House because their idea is that the trail starts at Haliburton House. It's Haliburton House and Shand House and Prescott House and North Hills who get the publicity from the tourist bureaus. So Uniacke House is on the edge of the information system. It's right on the border of Hants County so the Metropolitan and Halifax County tourism systems do not include it either. It's missing that whole publicity. That means that it's not in the awareness of potential visitors.

The largest population area close to Mount Uniacke is Lower Sackville. It's a large population; it's within a short driving distance, yet we have no way for people to learn about Uniacke House through the newspapers. It's not in Halifax County or Lower Sackville so it won't be included in ***The Bedford Sackville News.*** The newspapers cut off Bedford and Sackville from the main metropolitan area. So Uniacke House is left out. And security does present a problem. You can write stories for the general public to entice them

by saying that there are beautiful things, there are historic and unique things, but I've always been very concerned for the security of the house.

Our biggest target market, to use a marketing term, is the audience that reads the ***News and Views.*** The ***News and Views*** is mailed to 5000 people; its circulation in the summer is about 12,000 per issue. So those people are finding out about Uniacke House. Information about Uniacke House, such as it is, is going out to a vast number of people but it's not attracting enough. People who have made one visit in their lifetime think that it's the same as the last time they were there so there's nothing to entice them back.

Most guides at most of our houses want to see bus tours. Last year Uniacke House had 83 bus tours. I've talked to some of the tour guides who come into 1747 Summer Street. They say they take tours to Uniacke House, Prescott House and Haliburton House. That's their route. When I ask them "What do you say about Uniacke House?", they say "Well, we just take whatever's in the brochure". They don't ask us for training sessions or anything like that. So that's how the word about Uniacke House is getting out through bus tours. The museum does not promote directly to bus tours. Most of the ones that go have been going there through habit.

Barbara Christie: Joan, did you ever get in touch with the Carriage Association of America?

J.W. No. We don't target the people who have architectural interests; we don't target historians; we don't target antique collectors; we don't target museum professionals. We don't target any specialist audiences such as the Morgan horse people, the people who like horses who obviously think they have an affinity with Uniacke House. At this time we're not directing any of our marketing endeavors, such as they are, to any specific markets. I haven't gotten in touch with any special audiences because there's an infrastructure that has to be in place before you do that.

Barbara Christie: The point is that at Mt. Uniacke and Sherbrooke Village you have driving vehicles that no Nova Scotians give any worth to at all. But others are becoming increasingly interested. Driving is a big thing now. We're not putting a big enough value on them. They're not being stored properly. Their wheels are not being turned; their shafts are down when they

should be up. I look at pieces of harness that are hung incorrectly and I think what a crying shame.

J.W. You don't want to tell somebody that we're not dealing with that part of the collection. But we haven't looked at that collection. It is a dilemma.

For the purposes of getting the word out to the general public or to the specific publics, we really need a curatorial report on the material that we've been discussing. And that's the kind of resource document that we need to extrapolate material from for attracting people to sites. I think that's all I'll say.

Brian Cuthbertson: Joan, you confuse me. I thought that you were schizophrenic. I wasn't clear whether you want people to go or whether you want them not to.

J.W. Well, there's the rub. Yes, we do want people to go there. But I don't have enough information to speak about Uniacke. Let me tell you how I work. If I want to write a press release or an information piece I go to resource material and I extrapolate from that material. There is very little about Uniacke. Any author of a periodical who wants to write about Uniacke House wants to know what has been written before. I have been sending them the Constance Piers[63] article because there's nothing else. We have this wonderful place but it's not described anywhere except in meetings like this. But we've just skimmed across the top and the meat of it does not exist. Here we have an Estate that's so large that somebody wants to use it as a walking trail. We have evidence of a lot of buildings that were there but we haven't done anything about them. If you were to describe the Estate in marketing terms, how would you describe it right now?

Candace Stevenson: I think there is a feeling of schizophrenia about Uniacke. On the one hand there is a sense that it is so special as a collection and as a house and what's in it, and on the other hand, partly because it's on such a great land mass, is the sense that it should be much more public. On the one hand, there's the feeling that it's too special to have children running through the place. It's too valuable. On the other hand, with nobody seeing it what's its value? I think there are all those feelings within the institution, depending partly on where you work. But I think everybody recognizes that there are these feelings. It's the classic museum tension between access and

preservation. We're very short on resources and so we're afraid. We're not sure whether we can take security the several more steps if we double the visitation. We're not sure whether we could provide the services that are required.

Barbara Christie: Does any of the museum develop each year any particular facet of the collection? I was thinking architecture, china and things like that. Are they offered as any special category?

J.W. Not really. There isn't any approach such as that.

Allen Penney: Could I mention two things? One is that when I spent a week at the house while we measured it, some school children did come with a quiz. They came from Cornwallis Junior High in Port Williams and I was amazed at the quality of the teaching and the quality of the quiz and the seriousness with which the students actually did this. I talked to the teacher and she said, "Well, if you don't give the children something like this to do they just breeze through the house and they may knock things over in their hurry to check things off" but these were quizzes which were not just a matter of "Have you seen this, this, this?" There were questions where you actually had to study the object in order to find the answer and I was very impressed.

The other thing is that it is taking a long time to do the curatorial report on the house. I've got something like 30 pages of notes, handwritten and typewritten, but the real frustration is that one's got about 20 years of work here.

J.W. I suppose a master plan is ultimately what we'll be drawing up. For my part, in getting the word out to the audience about what we know about this marvelous site, it's working with each curator or research associate about their particular area and getting that word out to particular audiences and building up an awareness of Uniacke House. It's also the guides feeding information to us. They should know that what they observe can help us to develop that awareness.

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[63]Piers, Constance. "Mount Uniacke, Colonial Seat of the Uniacke Family" in *Canadian Homes and Gardens*, March 1927.

CONCLUDING DISCUSSION

Editor's Note: Only part of this discussion was recorded and transcribed so only that part is included in this document.

Brian Cuthbertson: It seems that all of the sources that have survived are now known. The chances of any Uniacke connection having more letters seems remote. We know who they are and what they've got. There is always hope; there was the case, for example, of the Charles Inglis correspondence, where people assumed that they had it all. It had been given in 1912 and everyone assumed that was all there was until Colonel John Inglis walked in to my office and said "I have this and this", and it was quite clear that there had been a division of the correspondence at one point. But there doesn't seem to have been anything of that nature in the Uniacke family.

What I'm saying is that you can do an interpretation and you're all going to be arguing from the same sources. The chances of anything new coming up would be highly fortuitous. I just can't see where it would come from. Richard John died at the Mount; his papers were there. He had a law office in Halifax but we know Crofton Uniacke left almost nothing. I've got occasional letters and little boys' drawings and so on but I think the bulk of his papers were at the Mount and they were in fact destroyed.

S.Stevenson: Would you say, Brian, that your bibliography in ***The Old Attorney General*** is a reasonable base for an inventory of existing sources?

Brian Cuthbertson: Yes. I think that when I wrote that book, only Lord Dalhousie's papers had not been gone through that carefully. I think there are entries in Dalhousie's papers which Marjory Whitelaw may have found where Dalhousie notes he comes to the Mount and he stays here and they have this big riot as they call it, their big party. I'm not sure whether I included that material but I may have.

There is the occasional paper or letter that's turned up later. Now I don't deal with all this scientific aspect [so that doesn't enter into the bibliography]. When I read the letter that Barbara was talking about today I didn't understand it. I'm basically a political historian.

Barbara Christie: Well it certainly gave a very good idea of the man himself. You can see him playing politics in the letter but you can alsc see great

precision there and great determination to do something. You get an idea of a man within the period, not as now. And that's just a tiny vignette.

Brian Cuthbertson: When I write, I'm writing as a political historian, that's my understanding. And when I'm reading, I'm reading with that frame of mind, although I do try and deal with the house and some of these other aspects of his life. I was by no means able to deal with the property or to understand the full significance of what I was looking at from another point of view. He was a man of enlightenment and he had a gentleman's library. Someone can go through that library and they can say, Well now, he was reading this and this and this, and place an interpretation on that. But of course it's not only his books that are there. Robert Fitzgerald had a lot of those religious books.

It's almost impossible, now that there are no Uniackes left in Ireland, to sort out the relationship that he had with his father.

Barbara Christie: Where does the name come from?

Brian Cuthbertson: Well one story is that they come across with Strong bow and the Geraldine race to Ireland and there is a battle and there is this gap in the wall and they ask for someone to volunteer to lead a charge through. And so a member of the Geraldine race does and ever after is know as Unicus. Then there's the other one: that in fact it's a name coming out of Brittany. There's supposed to be a place in Brittany called St. Uniac. It was brought to my attention by somebody that there is this place and so maybe that would explain the name.

Marie Elwood: Yes, I think that's much more believable to have a family name that derives from a place name rather than from an incident. But St. Uniac is an Irish saint from about the 5th century who goes over to Brittany and is associated with a location with a holy well and then the place name develops from the name of the saint. As many peoples' surnames developed from place names it seems very likely that they would take the name Uniacke.

Brian Cuthbertson: I notice in ***The Old Attorney General*** that I do say the name came originally from Brittany taking the name of the district called after the Irish saint. Someone might want to do some work on this whole question of Uniacke in Irish, that the family may have been known as Garde.

That was the Irish equivalent of Uniacke. I never worked on this business of Irish names but it might give some indication of family and so on.

Sheila Stevenson: One of the things we want to understand in reference to our interpretation is a sense of his time and the terms of his time: the thing you've just mentioned, Mrs. Christie. You say that the letter gives that.

Barbara Christie: He was well up with his time, with Bakewell, Sir John Sinclair, Arthur Young. He was right on course. From the early 1700s they were moving in this direction. He was not only achieving what he did but he'd been experimenting to come to the point where he could give these precise directions that could show what was produced. And so he's very much a working gentleman.

Sheila Stevenson: So you're talking about his agricultural understanding.

Barbara Christie: Yes, I'm talking about his notion of a gentleman.

Sheila Stevenson: In earlier staff discussions about what we needed to understand, I don't think we identified how important it is to understand the political environment of his time. That came through so strongly in your presentation, Brian, that kind of patronage environment and patronage system.

Brian Cuthbertson: And his Irish background. He comes out of an Irish background where land is absolutely crucial to personal survival.

Sheila Stevenson: So it's a combination of land being crucial and personal connections that help to get or keep land.

Brian Cuthbertson: And the religious aspects. The family obviously is originally Catholic. The point is when do they change? And how recent is that change? The family's clearly changing at points. There's Margaret Uniacke, and she is mistress of Sidney, the Lord Lieutenant and basically she is saving the Uniacke estates, but she certainly was involved in accepting bribes from families and so on, in order to influence who retained their lands. And she does it through another Uniacke, an attorney in Dublin who I think was the first one to become a Protestant. Between the two of them they are saving the estates. I think that's fairly clear. And she was doing it for others too. She was the mistress and she was behaving the way that mistresses of prominent people did behave in those situations. She had a lot of influence, she used that influence and was bribed to use that influence. That would all

be pretty recent history to Richard John. They were in an environment where the Rebellion could happen again and they'd be on the losing side. Which they eventually were of course. In 1926 they were turned out of the house and the house burnt.

JoanWaldron: Can we say that he came from a tradition of tenantry and grand housing in Ireland? Do we know that?

Brian Cuthbertson: We know that the Uniackes at the time were one of the more prominent Anglo Irish landed gentry families of the Ascendency. They had two members of parliament and a former mayor of Youghal. Their estate was certainly a very substantial estate. They were at that point rising rather than descending in the social order. And one of the Uniackes, for example, marries The Marquis of Waterford. They're moving up so that certainly the family would have gone to the grand houses. They were important within the Ascendency context, particularly in that area. You see that's part of The Earl of Shannon's area. He is the chief undertaker in the Ascendency. They're closely connected to Shannon. Shannon is the Uniacke patron for the whole family. So the children and the daughters would have gone to the balls, oh yes.

Barbara Christie: Where would they have been educated, do you know?

Brian Cuthbertson: Supposedly Richard John went to a school nearby. Presumably he boarded at Lismore and then of course he's articled in Dublin to a Thomas Garde. Again I think of that connection, that Garde was Uniacke in Irish, however, I don't know. Was it Father Dewolf that wrote that article on this sort of thing where the names meant this and this and this? So he would have left school at Lismore by age 15, 16; then gone to Dublin as an apprentice. But I would think he'd probably gone there when he was 16. And then of course at 19 he's out here, so he's only there for 3 years before he leaves.

Joan Waldron: How much property are we talking about?

BrianCuthbertson: Well it all depends which family you're talking about. But there was a Mount Uniacke which was the sort of central family estate and I can't say how much property, but it was quite a bit. And then of course Richard John Uniacke's father is a son and he's given a farm. I don't know whether there's any notion of the size of it but if you go through the ***Journal***

of the Youghal Historical and Archaeological Society, there is material in there: probate records, deeds and so on. You'll get some indication. Uniacke's mother, Alicia Purdon, was descended from the Plantagenets and came from a politically-influential important family so that we're dealing with landed gentry which are getting close to the title stage.
End of Taped Discussion.

SOURCES AND LOCATIONS

What appears here is the editor's attempt to indicate the array of material which the presenters stalked and studied in order to provide the information that is contained in this document. Compiling a comprehensive catalogue of sources and their locations is a separate project that remains to be done.

The bulk of known sources for study relative to Richard John Uniacke and his time in Nova Scotia is listed in Brian Cuthbertson's book, ***The Old Attorney General: A Biography of Richard John Uniacke, 1753-1830.*** Halifax, Nimbus Publishing Limited, 1980, pp.137-143. His "Select Bibliography" identifies useful official and family papers now in the collection of the **Public Archives of Nova Scotia.** See this bibliography for details of **PANS** Record Groups 1,5, 8, 36, 39, and 47; Manuscript Group 1 and other sources.

Nova Scotia Museum (NSM) Natural History Section: Land Information File, Botany Files, Photograph Collection.
NSM History Section: Catalogue records, Photograph Collection and other material, such as "The Uniacke Family Journals" compiled by Geraldine Uniacke.
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Footnotes in this manuscript

Some of the footnotes cite sources which may not be in any of the above so see the footnotes as well.

LAURA LOUCKS
Time Line

RICHARD JOHN UNIACKE		POSSIBLE INFLUENCES
born in Castletown County Cork, Ireland	1753	
travelled to West Indies and Philadelphia	1773	
landed in Nova Scotia	1774	
married Martha Delesdernier	1775	
moved to Fort Cumberland with Delesdernier	1776	
arrested for treason	1776	
sold wife's property and returned to Ireland	1777	John Bartram dies (landscape garden plant explorer)
admitted as Attorney of King's Inn, Dublin	1779	
went to England to secure position of Attorney General	1780	
appointed to be His Majesty's Solicitor General and Attorney in the Supreme Court	1781	
elected member of the House of Assembly	1782	
elected to Sackville township of Cumberland County	1783	migration of Loyalists
received land grant for 1000 acres along Windsor road; cottage on property.	1786	roads through Hants and Kings Counties improved

RICHARD JOHN UNIACKE		POSSIBLE INFLUENCES
purchased four lots on Argyle Street; founded Charitable Irish Society.	1786	
	1789	American Constitution adopted, French Revolution begins
had largest law practice in N.S. and built Georgian mansion on Argyle Street.	1790s	
elected a Worshipful Master of the Masonic Order.	1792	
appointed as Attorney General for Nova Scotia.	1797	
sent son Norman to London to study law.	1798	
	1800s	"laissez faire" theories in political economy
	1801	declining of popularity for Governor Wentworth; stage coach service between Halifax and Windsor by Rufus Fairbanks
	1803	Martha Uniacke dies
submits resignation as Speaker; takes 6-month leave to go to England and Ireland;	1805	
	1806	Humphrey Repton publishes ***Principles of English Landscape Gardening.***

RICHARD JOHN UNIACKE		POSSIBLE INFLUENCES
two daughters, Martha and Marie, as well as his son, Crofton, get married.	1806	Bernard McMahon publishes a book on American landscape garden design
	1807	British Government made N.S. and N.B. free ports
marries Eliza Newton; appointed as member of His Majesty's Council and commander of a militia battalion.	1808	
receives land grant for members of the family, at Grand Lake	1812	War of 1812
starts construction of house at Mount Uniacke	1813	
	1814	Dalhousie diary mentions vast areas of burn over from "wild Fires" at Mount Uniacke
	1815	regular coach service established between Halifax and Windsor
receives grant for 4000 acres in addition to the 1786 grant; grew 6 acres of turnips from newly cleared forest	1819	
writes letter to *Agricola*	1820	
obtained leave to visit England	1825	
dies	1830	

INTERPRETIVE GOALS FOR THE UNIACKE ESTATE

A number of Nova Scotia Museum staff met one morning in February 1988 to discuss the significance of the Uniacke Estate. As our point of departure we addressed the question *"What do we have to understand to help us appreciate the place?"* During the discussion many answers were suggested. Additional answers were provided during the 1989 Uniacke Seminar. Others will no doubt emerge as our study and consciousness of the Estate enlarges. In the meantime the primary interpretive goals and some objectives for the Uniacke Estate are:

i) TO UNDERSTAND ABOUT UNIACKE, THE PERSON

- who Richard John Uniacke was.
- what RJU's interests were; that, for example, he was interested in
  - •land
  - •scientific instruments
  - •bringing in Irish immigrants to farm the property
  - •Charitable Irish Society
- what his traditions and background were; that he came from a landed gentry estate, just one step down from a titled position, and was part of a way of life of tenantry and grand houses within the context of the Anglo-Irish Ascendency in Ireland; that land was crucial to social and economic position in that context.
- at what point in his life and how he acquired the land and built the house; that initially it was a land grant which Uniacke asked for; that it was acquired over a long period of time.

(ii) TO UNDERSTAND ABOUT R.J. UNIACKE'S TIME (CONTEXT)

- what the ideas were about the relationship between man and nature.
- the patronage/political environment in which RJU lived and breathed; the importance of family for social and economic position.
- what the interests and styles of Richard John's time were; that he was living during the Colonial period when young men were going off to Canada and other colonies.

(ii) TO UNDERSTAND ABOUT R. J. UNIACKE'S TIME, Cont.

- what his social and professional peers were doing: Were they landowners? If so, where? What were their histories of acquisition, ownership and use? Who were these people, besides Franklyn and Jefferys?
- what the habits and patterns were of people who might have been RJU's social and professional associates.
- the structure and number of the Nova Scotia population at RJU's time (c1820); compared with today
- where the roads were.
- styles of architecture, furnishings

(iii) TO UNDERSTAND ABOUT THE SITE AND ITS NATURAL ENVIRONMENT

- how big it is now and how big it was at RJU's time; what land he had and what is left now.
- what the forest cover might have been like.
- what is natural and what is cultural on the Estate.
- what the vantage points on the estate are; the mount, the pasture.
- that the Estate is in the theme region "Atlantic Interior".
- what the habitats are on the Estate; that there are areas on the site with which we are not familiar.
- that there is an old stand of red spruce (a commercial species and therefore sought after) and that this stand can serve as an example within our ecological reserves program.

iv) TO UNDERSTAND ABOUT AGRICULTURE AND LAND USE IN RJU'S TIME

- what the ideas about land ownership were during RJU's time; land was essential for position; that the government was concerned about land and land use.
- meanings of words like "farm" and "estate" during RJU's time.
- who was farming in Nova Scotia and on what terms during RJU's time.

iv) TO UNDERSTAND ABOUT AGRICULTURE AND LAND USE IN RJU'S TIME, Cont.

- how the property was used; that on the site, such things as tree plantings, alteration of the landscape, foundations and outbuildings provide evidence of use; also inventories.
- how RJU might have used the Estate (why did he select that piece of land?)
- what was at the Uniacke Estate c1820 and what it looked like; that there was a highly-maintained animal-free zone i.e. the pleasure grounds, with pasture and parkland beyond.

v) TO UNDERSTAND ABOUT OWNERSHIP AND USE OF THE ESTATE

- the family and its relationship to the Estate.
- how the house and site were used, by whom, etc. during RJU's lifetime and after his death.
- what the Estate has looked like over time, i.e. 1850, 1890, 1920, 1950 etc.
- how the land passed through the family; that RJU left the entire block to whichever child would accept responsibility for the whole thing; that the idea of dividing it existed but was never done.
- what, if any, the influences and relationships of the Uniacke family were vis-à-vis the area (Rawdon, Sackville) and beyond
- what has been done to the site since Provincial acquisition.

vi) TO UNDERSTAND ABOUT WHY THIS PLACE HAS BEEN PRESERVED

- how we have this survival of a house and its contents in its estate setting.
- that the Uniacke site provides the opportunity, more so than some of our other sites, for visitors to fantasize because it is a large house in a country setting close to Halifax.

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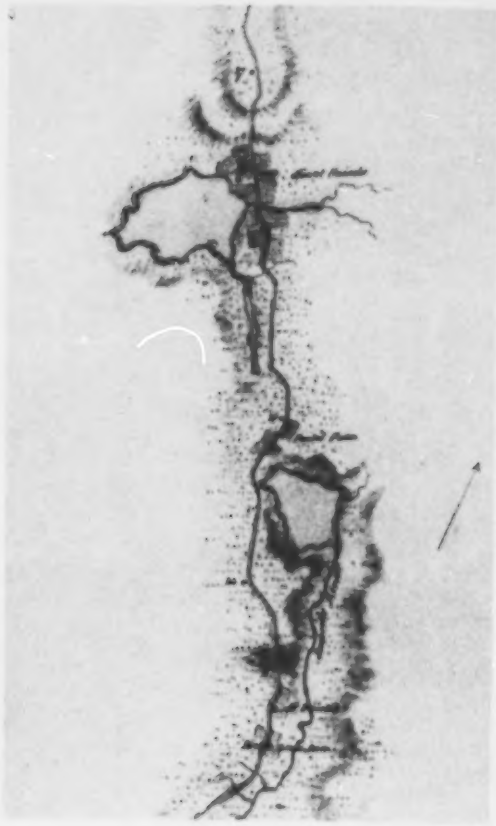
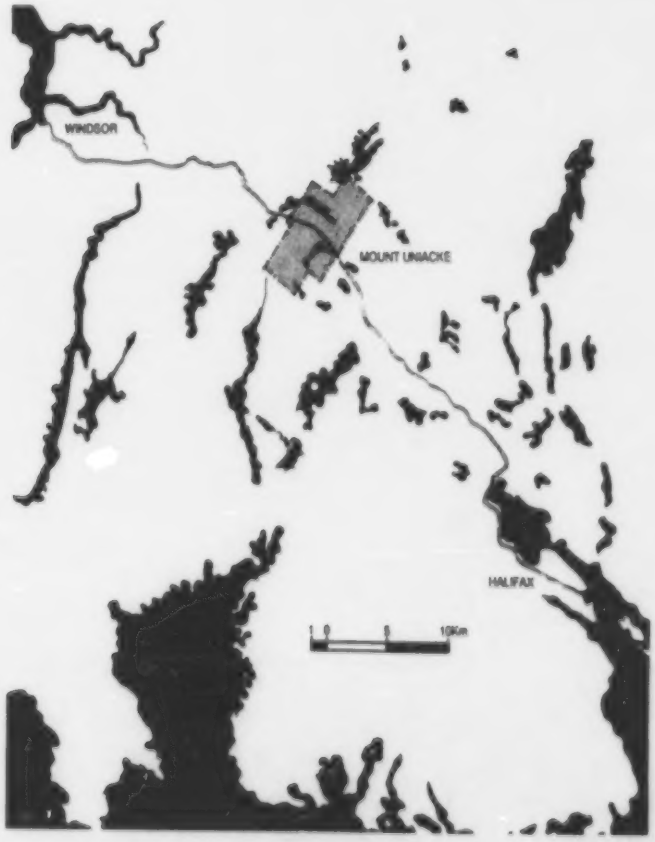
Wilson, Alex	Curator, Botany, NSM, Natural History Section.
Zuck, John	Landscape Architect; Professor and Head, Environmental Planning Division, Nova Scotia College of Art and Design

VISUAL REFERENCES

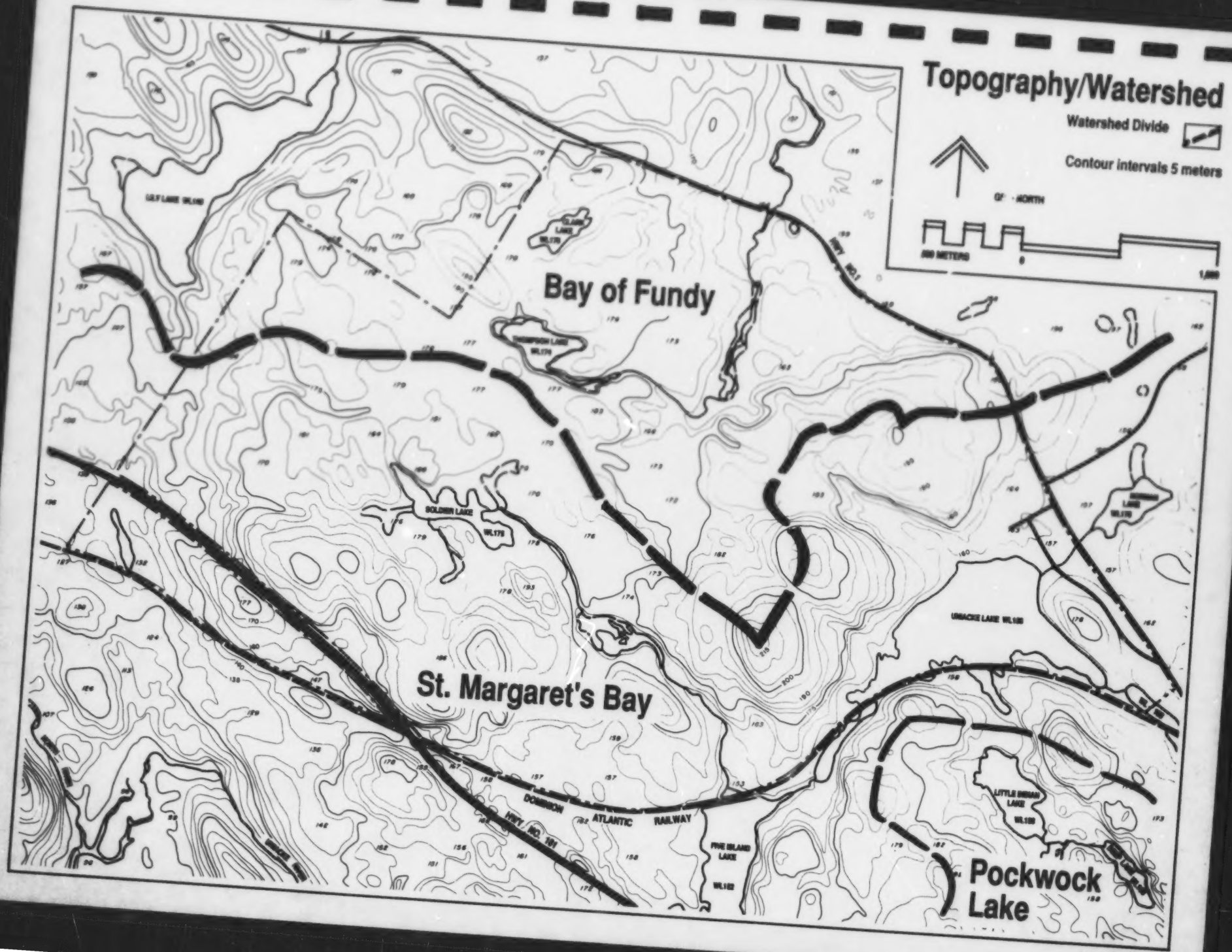


Illus. 1 "Mount Uniacke" is identified on a map in ***Surveys of the Roads from Halifax to Windsor and from Halifax to Truro*** by John Elliott Woolford, 1819-1821, PANS Collection F/209 - 1819. NSM neg. no. N-11538. For text reference, see Introduction, p.1.

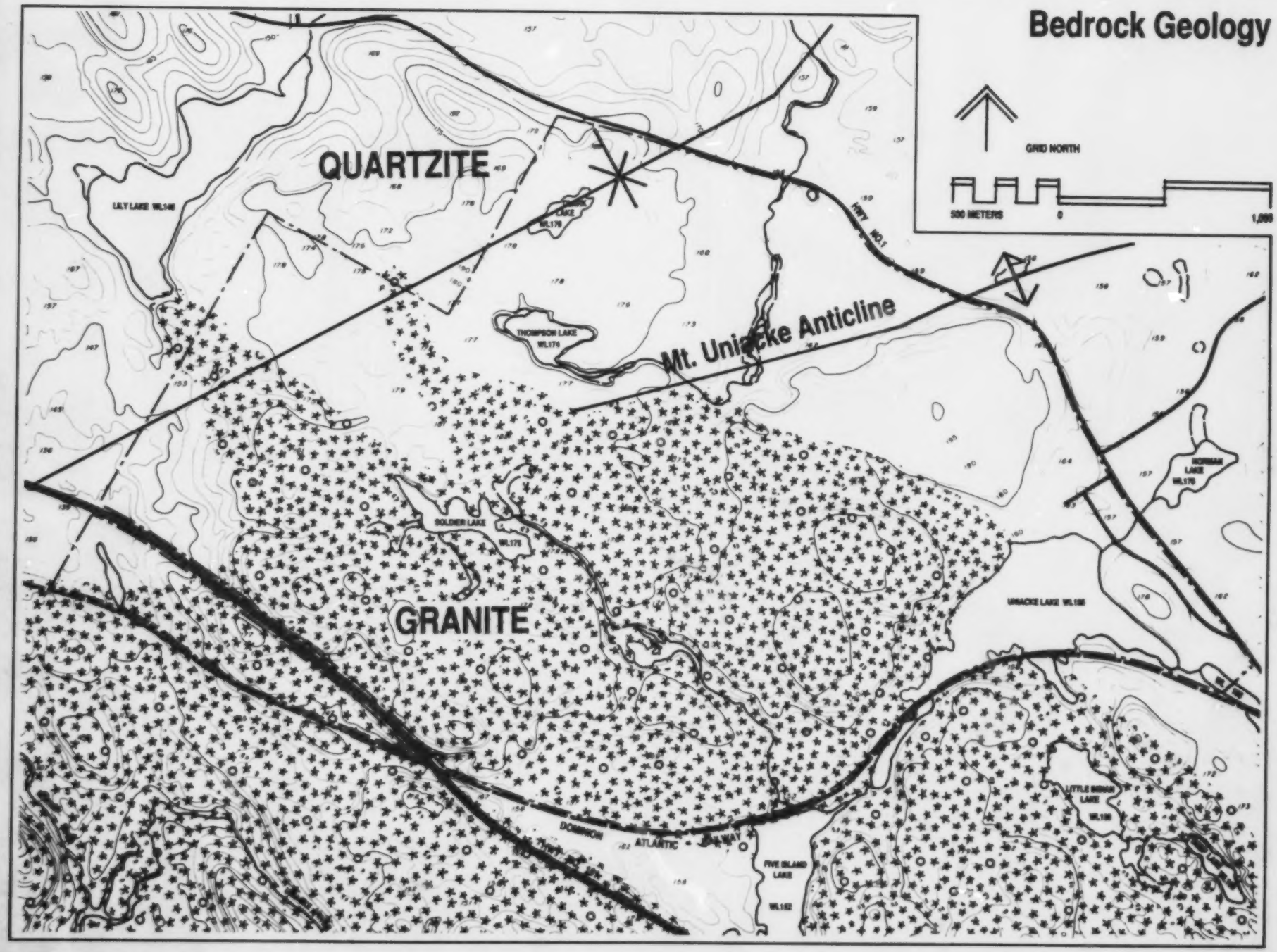


Illus. 2 This shows the location of Richard John Uniacke's country Estate, on the Halifax-Windsor Road. The Estate was accumulated over time, starting from 1,000 acres in 1786 to about 11,000 acres by 1821. Drawing by A. Penney. For text reference, see Zuck, p.11 and Penney, p.30.

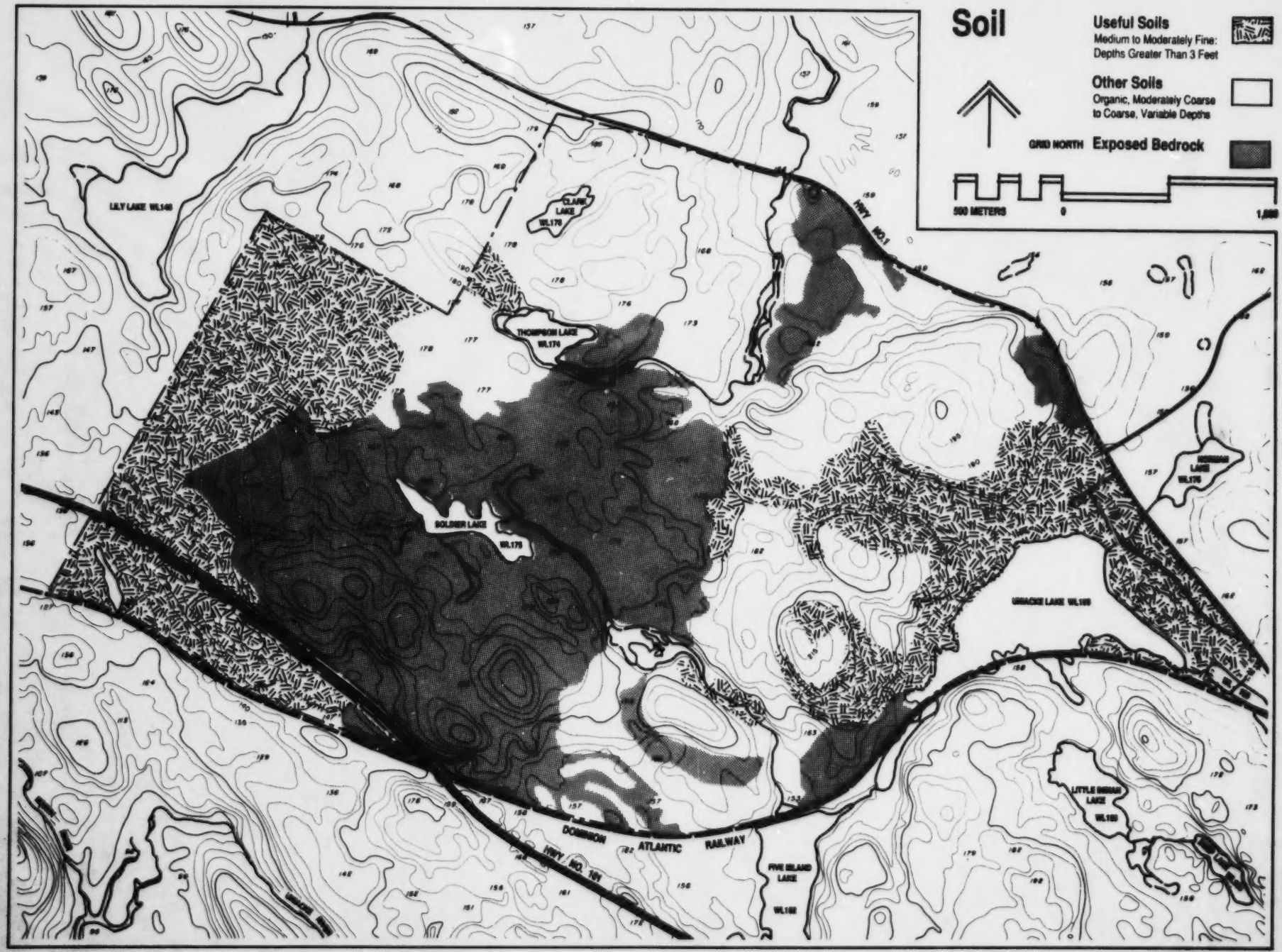
Illus. 3 Map showing the elevation and drainage characteristics (water) of the Estate area. The original coloured map was prepared as one of a series to illustrate the features of the Uniacke Estate as studied and analyzed by Nova Scotia College of Arts and Design (NSCAD) Environmental Planning students with their professor, John Zuck. These maps are now in the land information file, Nova Scotia Museum (NSM) Natural History Section. This map redrawn by B. Donovan. See Zuck text, p.10, 11.

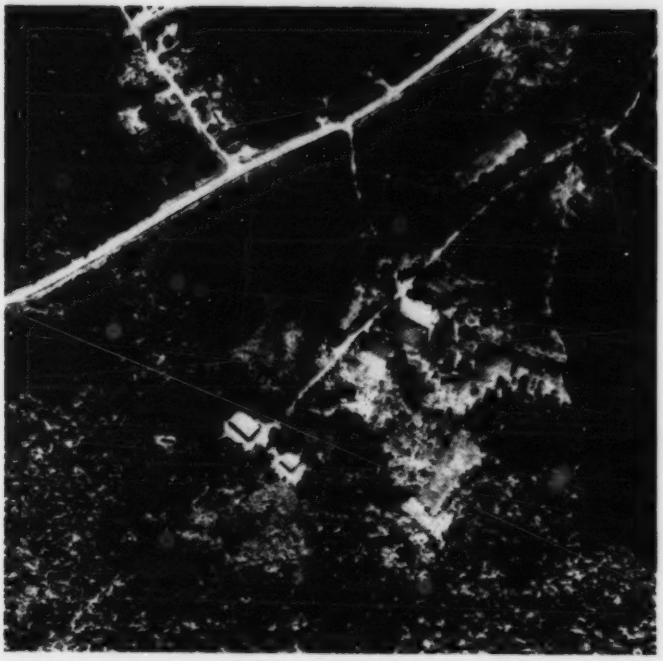

Topography/Watershed
Watershed Divide
Contour intervals 5 meters
OF NORTH
Bay of Fundy
St. Margaret's Bay
Pockwock Lake
GOLDEN LAKE
WL173
DOMINION ATLANTIC RAILWAY
HWY. NO. 101
FIVE ISLAND LAKE
WL102
LITTLE INDIAN LAKE
WL100
UNACKE LAKE WL100

Illus. 4 Bedrock geology map showing quartzite to the north and geology to the south. Redrawn by B. Donovan, based on colour version by John Zuck. See Zuck text, p.10.


Bedrock Geology
GRID NORTH
500 METERS
0
1,000
QUARTZITE
GRANITE
Mt. Uniacke Anticline
LILY LAKE WL140
THOMPSON LAKE WL176
BOULDER LAKE WL173
HERMAN LAKE WL170
URIACKE LAKE WL158
LITTLE BIRCH LAKE WL159
FIVE ISLAND LAKE WL152
DOMINION ATLANTIC RAILWAY
HWY NO.1

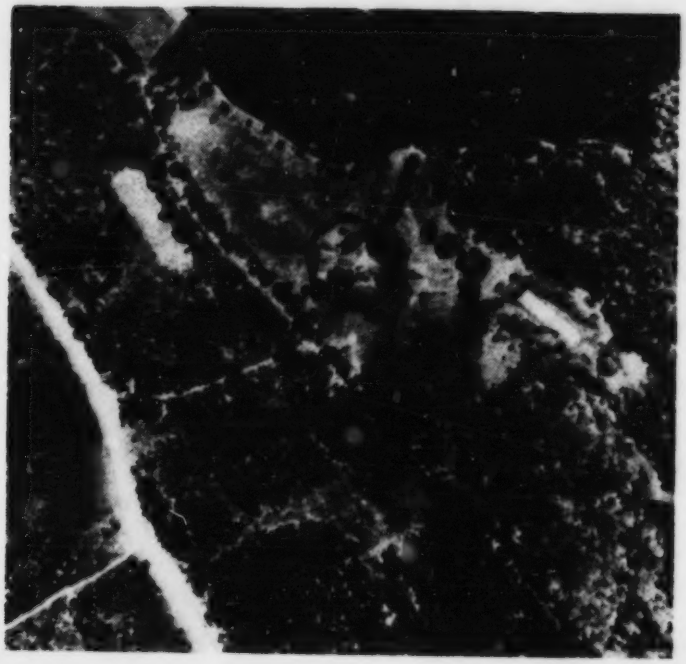
Illus. 5 Soil map, showing the texture and depth of material over the bedrock. This map, redrawn by B. Donovan, is based on a more detailed colour version by John Zuck, 1988, which is on file in the land information file, Nova Scotia Museum, Natural History Section. See Zuck text, p.11.


Soil
Useful Soils
Medium to Moderately Fine:
Depths Greater Than 3 Feet
Other Soils
Organic, Moderately Coarse
to Coarse, Variable Depths
GRID NORTH
Exposed Bedrock
500 METERS
0
1,000
LILY LAKE WL148
CLARK LAKE WL170
THOMPSON LAKE WL174
SOLDIER LAKE WL175
HWY NO.1
URACKE LAKE WL169
LITTLE BARAH LAKE WL163
DOMINION ATLANTIC RAILWAY
HWY NO. 101
FIVE ISLAND LAKE WL162



Illus. 6 Aerial photo, used by the NSCAD students, is a very important source of information for analyzing vegetation on the Estate. See Zuck text, p.12.

Illus. 7 Detail of aerial photograph NSA 30674-105, dated June 5, 1973. NSM neg. no. N-17,621. See Penney text, p.31.



Illus. 8 Aerial photograph, believed to be 1931. NSM neg. no. N-17,620 Compared to 1973, there were more open areas around the home site. See Penney text, p.31.

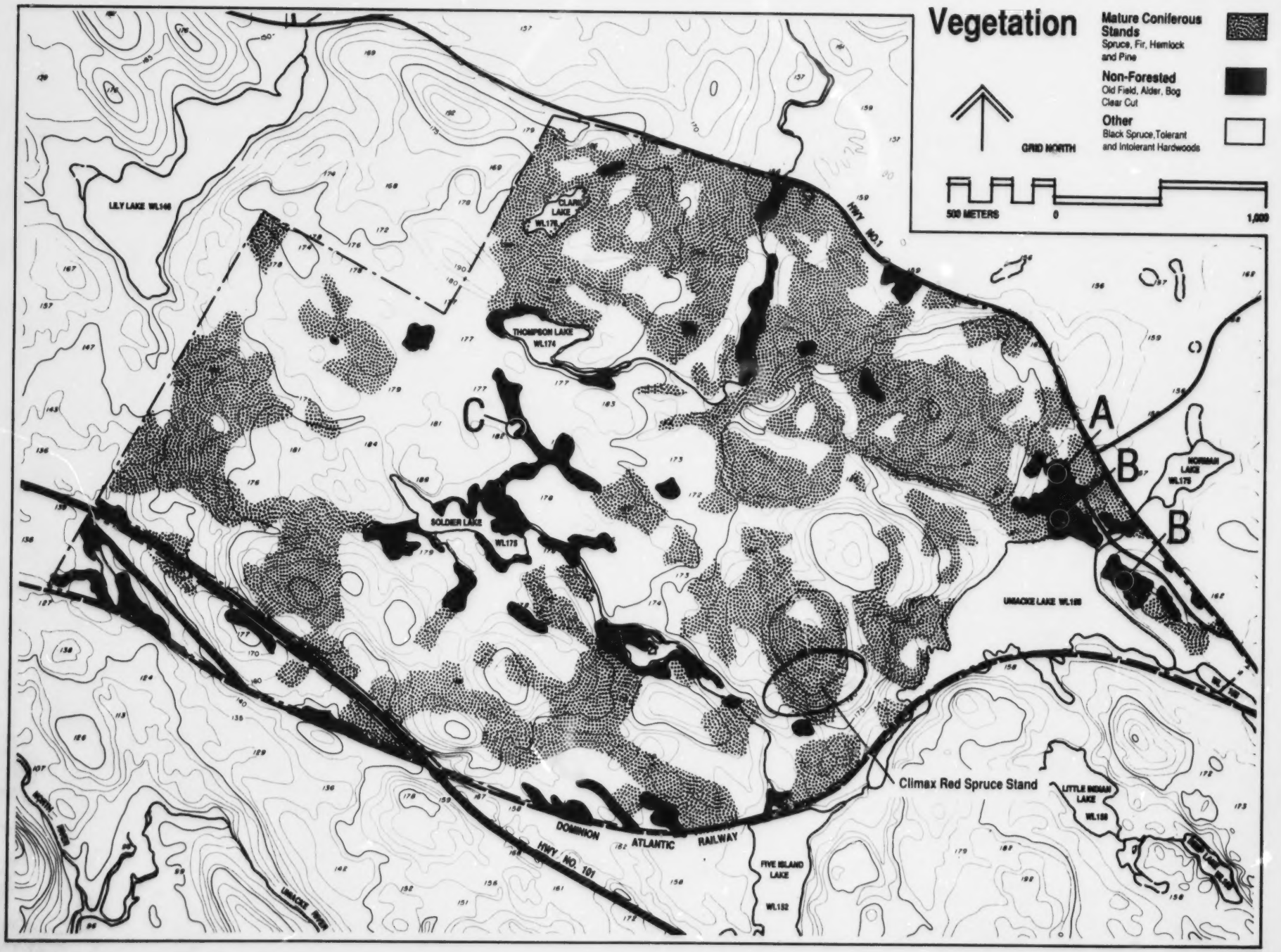
Illus. 9 One of the major vegetation communities, or habitats, on the Estate: early successional forest of birch and maple. Zuck photo. See Zuck text, p.12.

Illus. 10 Wetlands form another major habitat on the Estate; this wetland is a bog. A. Wilson photo. See Zuck, p.12.

Illus. 11 A climax Red Spruce stand on the Estate. Zuck photo. See Zuck, p.12.

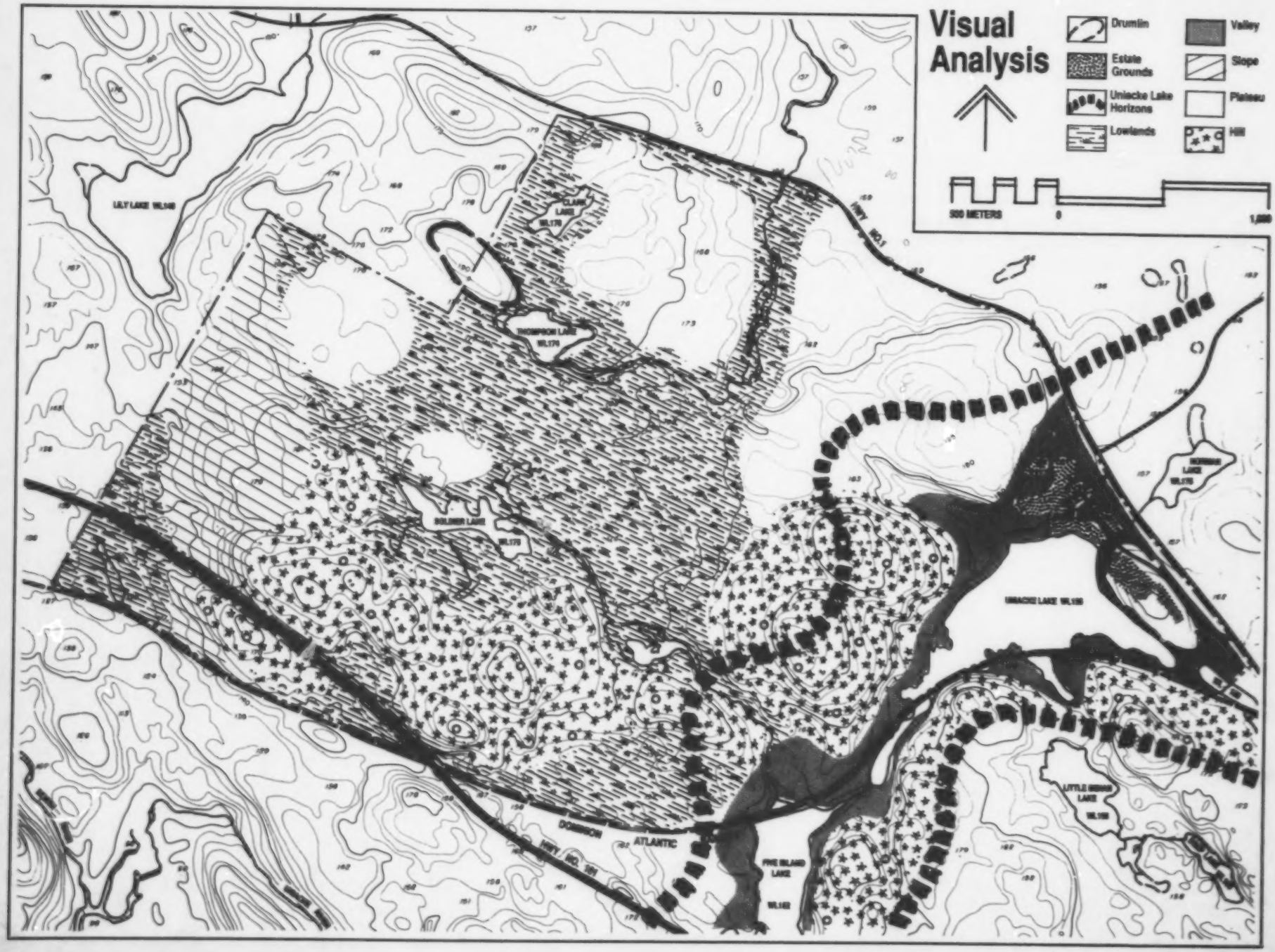
Illus. 12 This drumlin, that thick deposit of fine-textured soil left by the glaciers, is the only place on the Estate where the soil is good for pasture or crops. This photo, taken from the pediment window and found in an undated album, shows the field on the drumlin. NSM History Collection 71.48.2, p.12. NSM neg. no. N-17,624. See Zuck, p.12; Penney, p.32.

Illus. 13 Vegetation map, describing the major plant communities and their locations on the Estate. A more detailed coloured version is one of the series in the NSM Natural History Section. For an interpretation of the letters *a* to *d*, see Zuck, p.12,13.


Vegetation
Mature Coniferous Stands
Spruce, Fir, Hemlock and Pine
Non-Forested
Old Field, Alder, Bog Clear Cut
Other
Black Spruce, Tolerant and Intolerant Hardwoods
GRID NORTH
500 METERS
0
1,000
LILY LAKE WL148
CLARK LAKE WL176
THOMPSON LAKE WL174
HWY NO.1
SOLDIER LAKE WL175
NORMAN LAKE WL175
UNIACKE LAKE WL169
A
B
B
C
Climax Red Spruce Stand
LITTLE INDIAN LAKE WL158
FIVE ISLAND LAKE WL152
DOMINION ATLANTIC RAILWAY
HWY NO. 101
UNIACKE RIVER

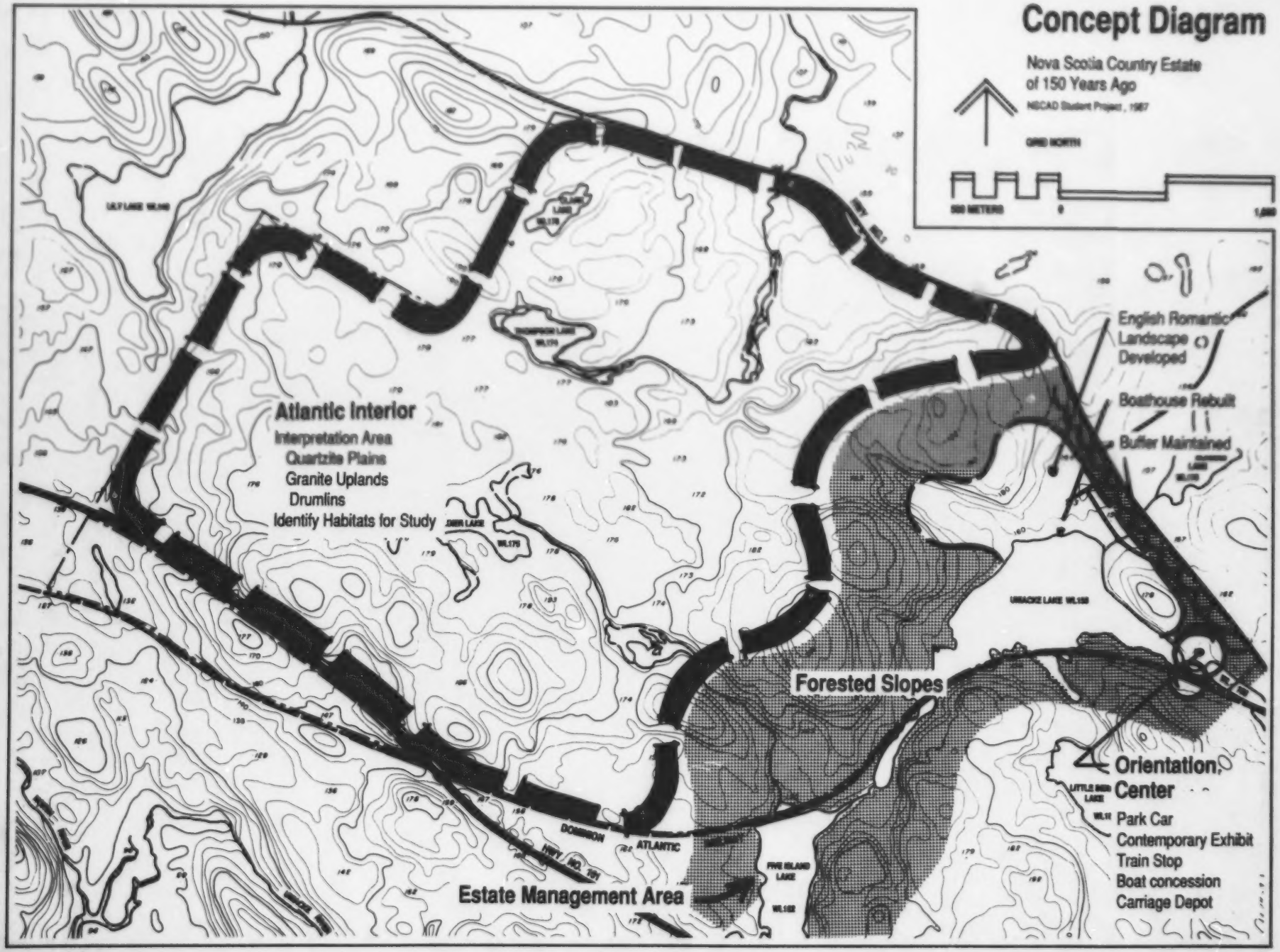
Illus. 14 "Mount Uniacke" from the Halifax-Windsor road, looking southeast, from a spot near the present - day, i.e.1991, caretaker's house. Wash drawing by John Elliott Woolford in ***Sketches in Nova Scotia 1817*** NSM History Collection 78.45.59. NSM neg. N-8160. See Zuck, p.14; Wilson, p.20; Penney, p.31; Elwood, p.55; Gilmour, p.74.

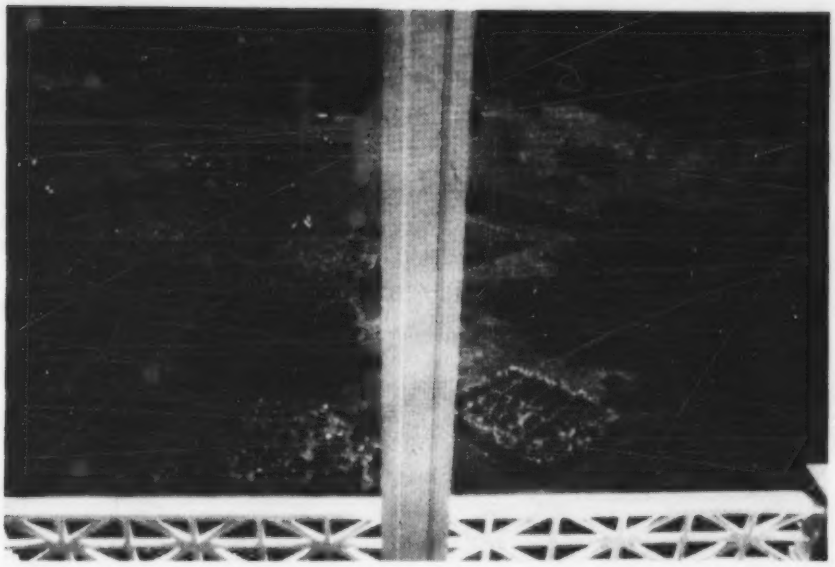
Illus. 15 Visual Analysis Map. See Zuck, p.15.


Visual Analysis
Drumlin
Valley
Estate Grounds
Slope
Uniacke Lake Horizons
Plateau
Lowlands
Hill
500 METERS
0
1,000
LILY LAKE WL140
CLARK LAKE WL170
THOMPSON LAKE WL170
HWY. NO.1
SOLOMON LAKE WL170
UNIACKE LAKE WL130
LITTLE MIDDLE LAKE WL130
DOMINION
ATLANTIC
HWY. NO. 101
FIVE ISLAND LAKE WL133

Illus. 16 Concept Plan Map, illustrating two major interpretive approaches to the property: a natural history interpretation area and an Estate interpretation area. A colour version of this map is one of the NSCAD series in the NSM Natural History Section's land information file. See Zuck, p.16.

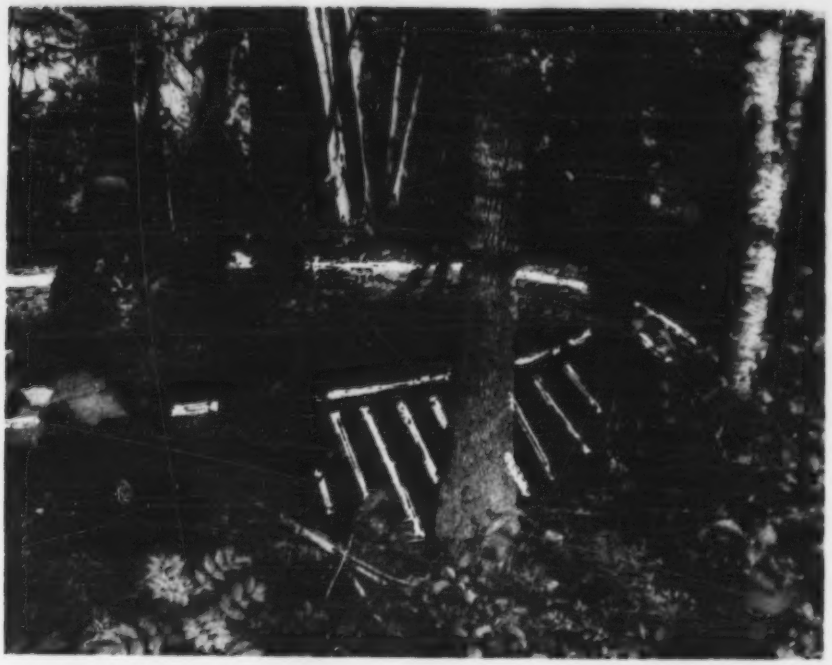
Illus. 17 Portico elevation of Richard John Uniacke's country house. N.S. Info Services photo, Public Archives of Nova Scotia Collection #6871. See Wilson, p.20; Penney, p.29.


Concept Diagram
Nova Scotia Country Estate
of 150 Years Ago
NSCAD Student Project, 1987
GRID NORTH
Atlantic Interior
Interpretation Area
Quartzite Plains
Granite Uplands
Drumlins
Identify Habitats for Study
English Romantic
Landscape
Developed
Boathouse Rebuilt
Buffer Maintained
Forested Slopes
Orientation
Center
Park Car
Contemporary Exhibit
Train Stop
Boat concession
Carriage Depot
Estate Management Area
DOMINION
ATLANTIC
HWY NO. 101



Illus. 18 Flower beds as seen from the second floor of Uniacke house, 1974. Alex Wilson photo. See Wilson, p.22.

Illus. 19 Avenue (allée) of trees from house to Lake Martha, Uniacke Estate. Alex Wilson photo. See Wilson, p.23; Penney, p.38.



Illus. 20 This photograph of the remains of haha wall at bottom of lawn, Uniacke Estate has been enhanced to show the line and slope of this feature. Alex Wilson photo. See Wilson, p.23; Penney, p.32.

Illus. 21 Existing driveway with flower bed and the remaining oak tree by house. A. Penney slide. See Wilson, p.24; Penney, p.36.

Illus. 22 Carriage house on the Estate. A. Wilson photo. See Wilson, p.24.

Illus. 23 Serpent garden ornament, Uniacke Estate. NSM neg. N-12,672 #5. See Wilson, p.24.

Illus. 24 Well head, Uniacke Estate. A. Wilson photo. See Wilson, p.24.

Illus. 25 The Hon. Richard John Uniacke (1753-1830). Portrait, oil on canvas, by Robert Field. Inscribed "1.1. R.Field/1811 " NSM History Collection 49.6.31. History Section neg. no. F114:13a. See Penney, p.29; Elwood, p.65.

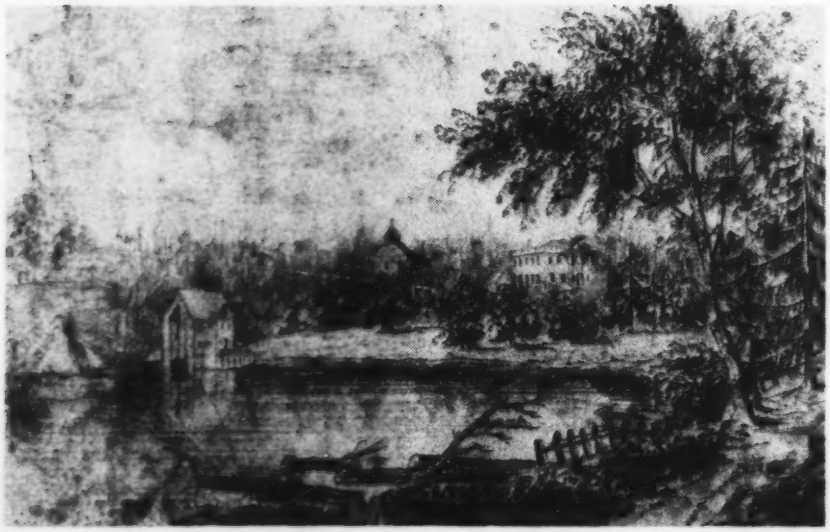
Illus. 26 Mount Uniacke, Eire: Richard John's boyhood Irish country home. NSM History Section. See Penney, p.30; Elwood, p.54.

Illus. 27 Richard John's town house, Argyle Street, Halifax. Private collection; copy in NSM History section. See Penney, p.30; Elwood, p.55.

Illus. 28 Faith Breen painting, with the house in the background 1930s? NSM History Collection 71.48.2 p. 3 NSM neg. no. N-17,623. See Penney, p.32.

Illus. 29 "Mount Uniacke", from the lakeshore, looking northwest. Wash drawing by John Elliott Woolford, 1817. NSM History Collection 78.45.60; NSM neg. no. N-8168. See Penney, p.32; Cuthbertson,p.42; Gilmour, p.75.

Illus. 30 The barn, as it exists today. NSM neg. N-12,423 #1 See Penney, p.32.



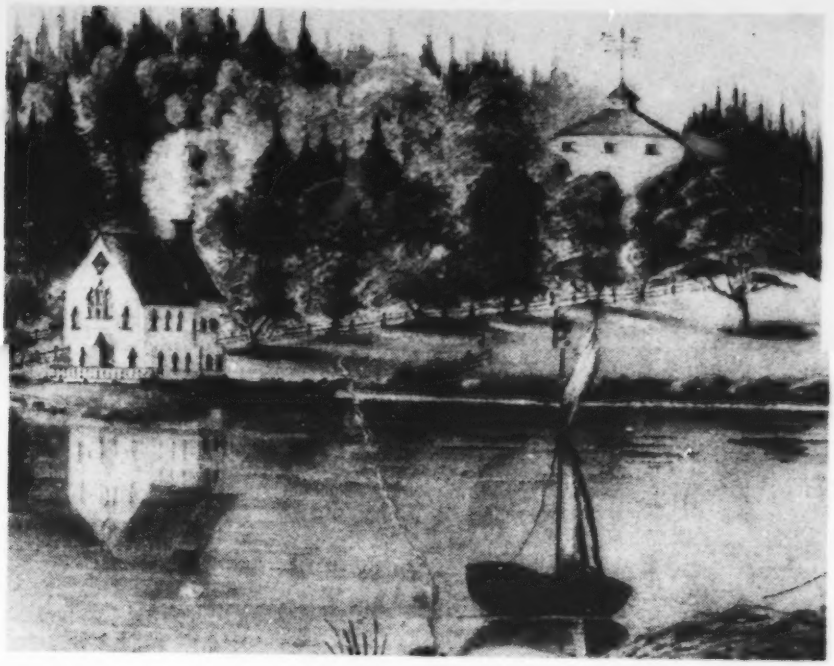
Illus. 31 View of house from the same vantage point by the lake as the Woolford but showing 5 windows on the side of the house rather than 4. Pencil sketch, artist unknown, c1820. NSM History Collection 67.8; History Section neg. no. F98:~~11,12~~ . ~~See~~ Penney, p.32.

Illus. 32 View of house from lake, same vantage point as Illus. 29 and 31. Oil painting; inscription reads "Mt. Uniacke ca 1828", artist unknown. Public Archives of Nova Scotia, 1979-147.310. See Penney, p.33; Cuthbertson, p.42.

Illus. 33 Detail of Illus. 31, pencil sketch, showing the house with a flat roof and 5 windows. History Section neg no. F98:10/10a. See Penney, p.33.

Illus. 34 Enlarged detail from same pencil sketch, Illus. 31, showing waterside building. History Section neg. no. F98:11/11a. See Penney, p.33; Cuthbertson, p.42.

Illus. 35 Mount Uniacke, mid 1800s, from the lakeshore looking northwest towards the house; the fourth existing view from the same vantage point. Water colour, artist unknown. NSM History Collection 49.6.38; History Section neg. no. F114:6a/7a. See Penney, p.33; Gilmour, p.76.

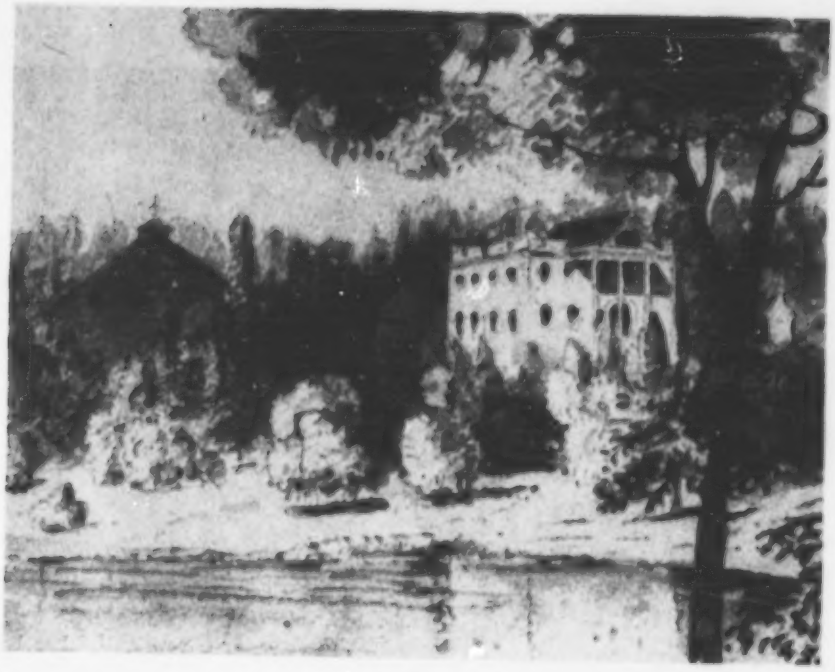


Illus. 36 Section of Illus. 35 showing waterside building and barn, with boat in foreground. History Section neg. no. F114:7a. See Penney, p.33; Cuthbertson, p.42; Gilmour p.76.

Illus. 37 Mount Uniacke, view from Halifax-Windsor road, sometime after train service started, which was Dec. 1858. Water colour on paper; artist unknown. NSM History Collection 63.54.1. History Section neg. no. F114:10a. See Penney, p.33; Gilmour, p.76.

Illus. 38 View of house and sheep, with haha in between. Watercolour, artist unknown. c1870. NSM History Collection 49.10.7. History Section neg. no. F143:16a. See Penney, p.33. There is also a reference to the haha in Wilson, p.23.

Illus. 39 Mount Uniacke, c1870. Water colour. An inscription reads "done by Wilkie Collins son". Private collection. NSM History Section neg. no. F80:4. See Penney, p.33; Gilmour, p.77.



Illus. 40 Detail of Illus. 29, wash drawing by Woolford, showing house with flat roof and 4 windows. NSM neg. no. N-8168. See Penney, p.34.

Illus. 41 Evidence of earlier roof as found in attic of house. A. Penney photo. See Penney, p.34.

Illus. 42 Original supports for balustrade handrail in attic of house. A. Penney photo. See Penney, p.34.

Illus. 43 Detail of Illus. 35 showing waterside building with its Gothic Revival details. History Section neg. F114:7a. See Penney, p.35.

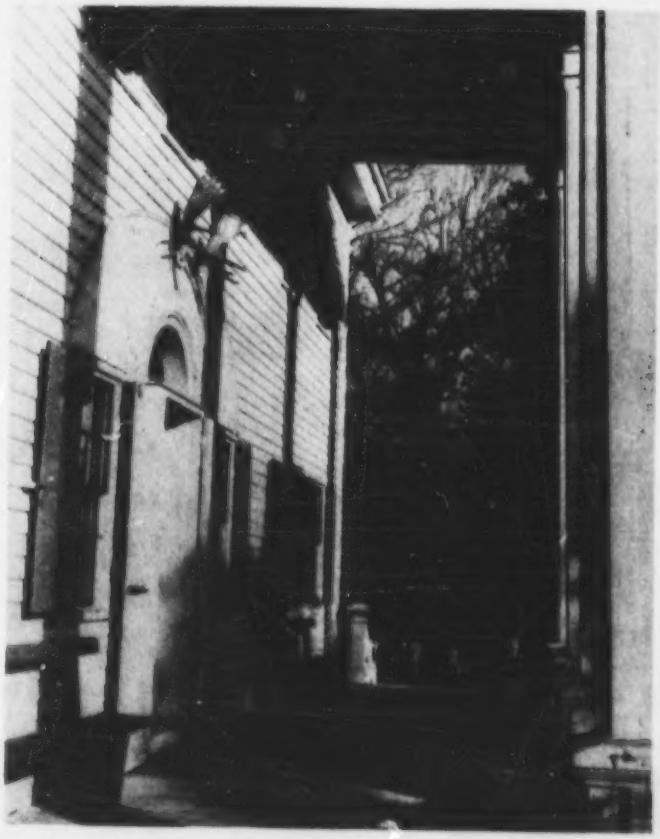
Illus. 44 The dumb waiter, installed before the First World War, connecting basement kitchen and the dining room located above. A. Penney photo. See Penney, p.35.

Illus. 45 This wall paper, once used in the dining room, still remains inside the dumb waiter. Photo in the NSM History Collection 71.48.2, p 30. See Penney, p.35.

Illus. 46 The original ceilings were covered with strapping and plasterboard in the 1950s, reducing the cornice moulding depth, weight and significance and interfering with the continuity of other mouldings. A. Penney photo. See Penney, p.36.

Illus. 47 The portico with its original columns, round and with correctly proportioned pedestals. An early stereoscope slide, about 1865-1870. NSM P. 165.1, NSM neg. no. N-16,474. See Penney, p.38.

Illus. 48 A portion of the column base is showing in this photograph of Rev. John Boyle Uniacke. c1900. Photo in NSM History Collection 71.48.2 p.17. NSM neg. no. N-17,627. See Penney, p.37.

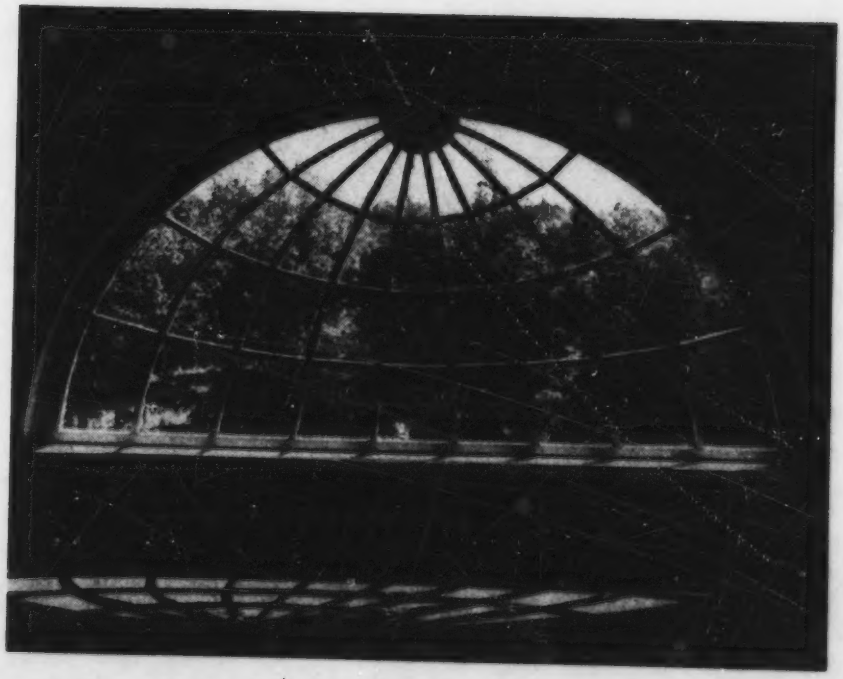


Illus. 49 Square columns and diminutive bases replaced the originals. This photograph was used as the frontispiece to K. Hale's book ***Historical Houses in Canada***, Ryerson, 1952. Photo in NSM History Collection 71.48.2. p. 20. NSM neg. N-17,628. See Penney, p.37.

Illus. 50 The most recent columns, drawings for which were based on Illus. 47 & 48, installed in 1985. Scott Robson photo. See Penney, p.37.

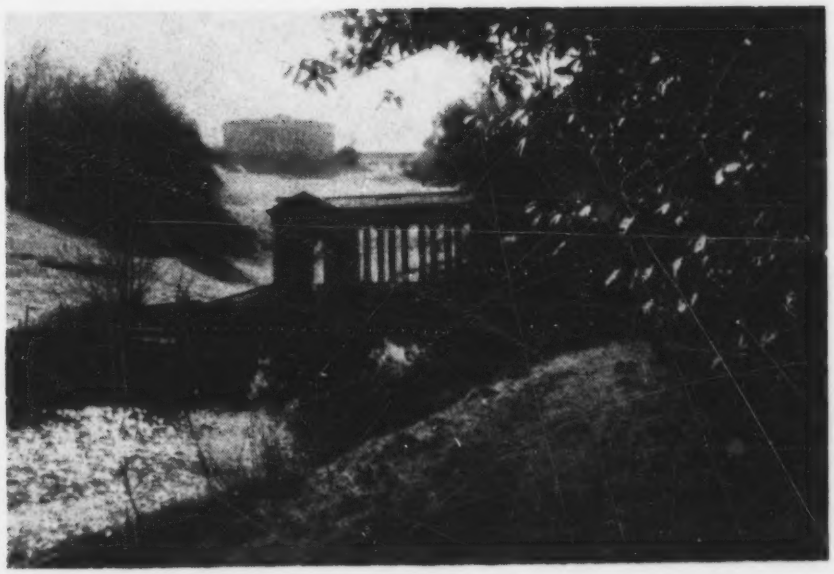
Illus. 51 The Jumel house, New York City. Built 1758. Postcard belonging to A. Penney. See Penney, p.37.

Illus. 52 Rotting wooden column of Jumel house, before restoration by the City of New York. Penney photo. See Penney, p.38.

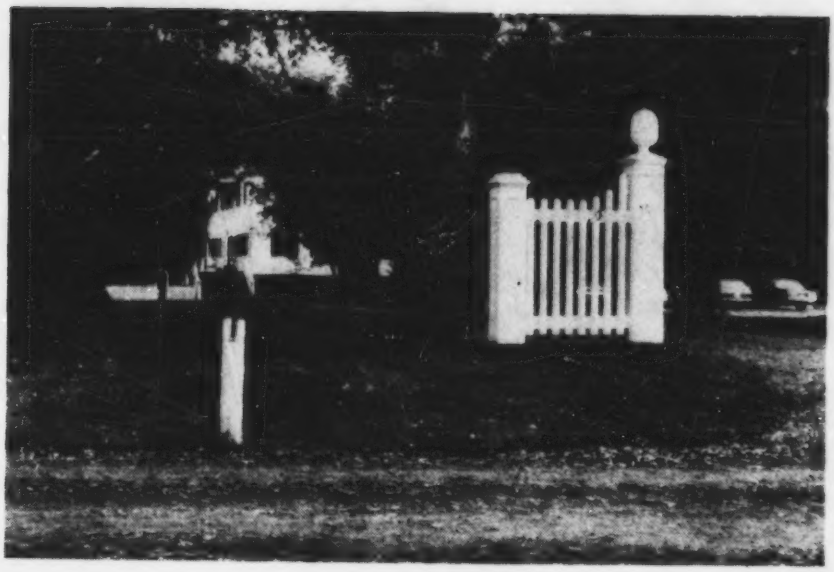


Illus. 53 Glazing bar pattern in the pediment window, the Uniacke house. NSM neg. N-12,447 #2. See Penney, p.38.

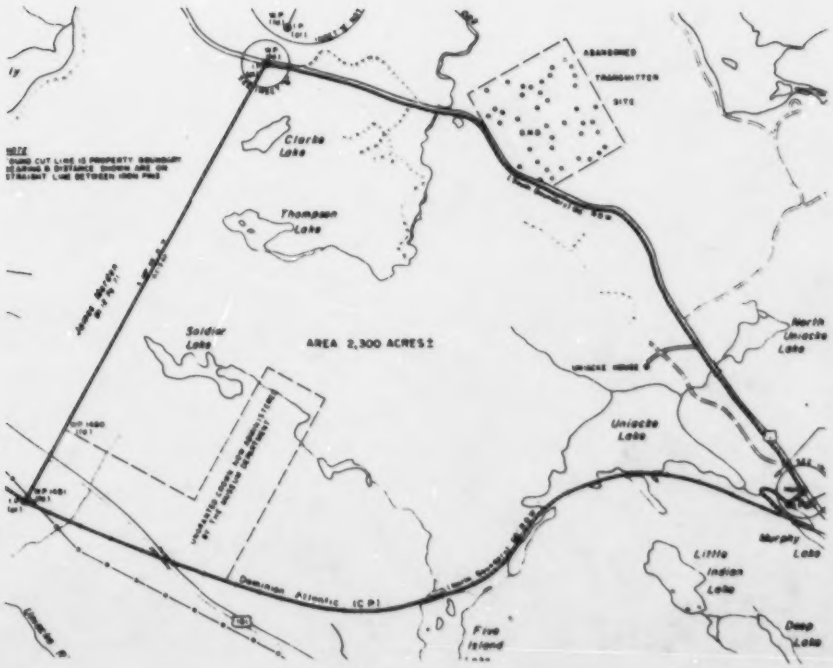
Illus. 54 Symbol on tower, Avon Congregational Church, Avon, Connecticut. B. Donovan illus. See Penney, p.38.



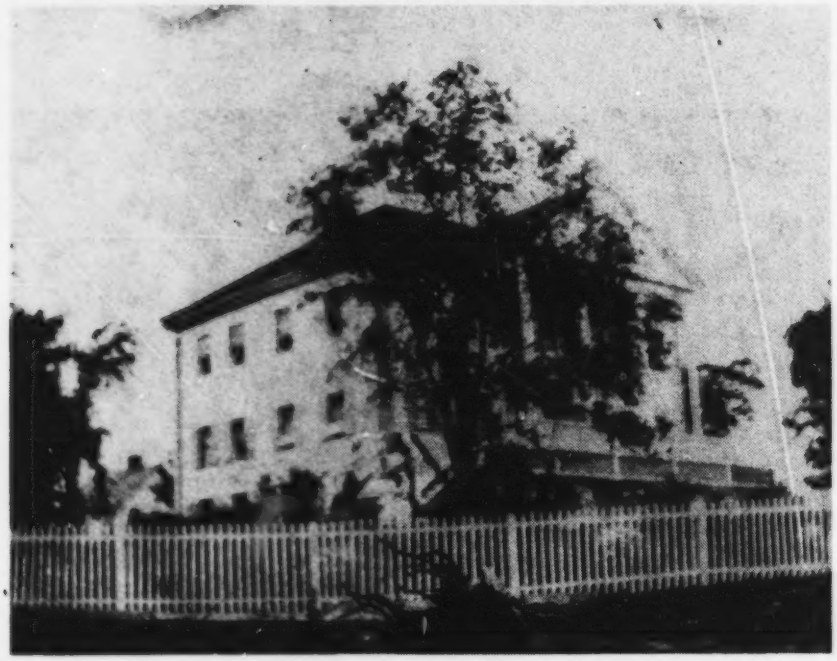
Illus. 55 Prior Park in its English landscape. A. Penney photo. See Penney, p.38.



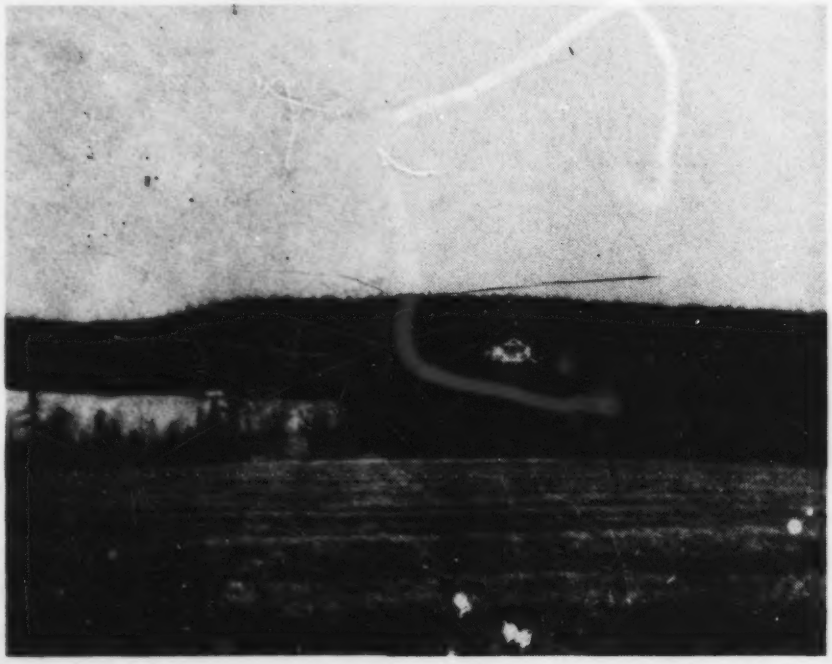
Illus. 56 Remaining section of gate, Uniacke Estate. A. Penney photo. See Penney, p.38.



Illus. 57 Survey of the Uniacke Estate, 17 April, 1975. N.S. Dept. of Lands & Forests, Survey Division. Field plot no. P-56/75. Copy in NSM Museum Services files, "Branch Museums-Uniacke Estate". See Gilmour, p.73.

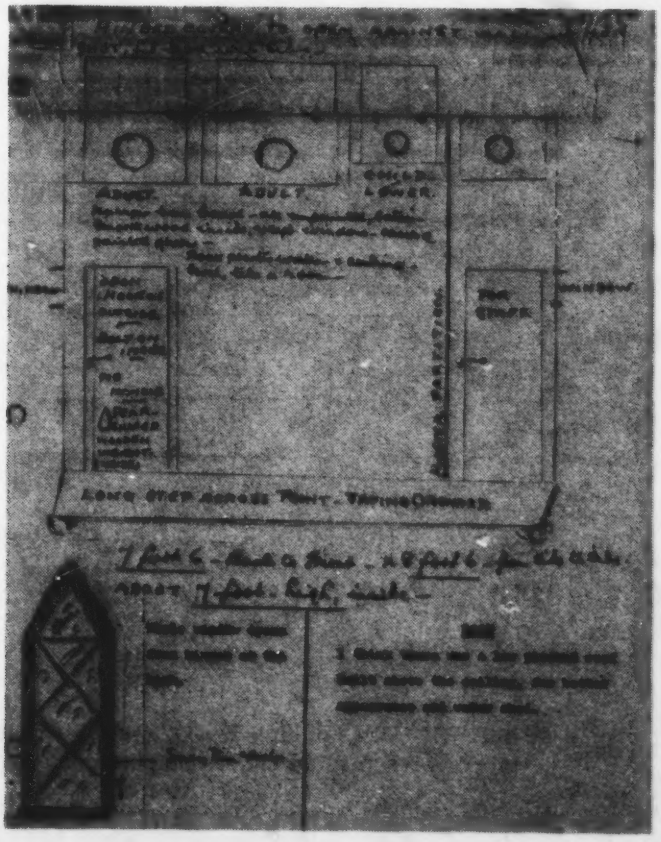


Illus. 58 House and fence, Uniacke Estate, from the southeast. 1860s. P.14 in photograph album, NSM History Collection 71.48.2. NSM neg. no. N-17,625. See Gilmour, p.76.

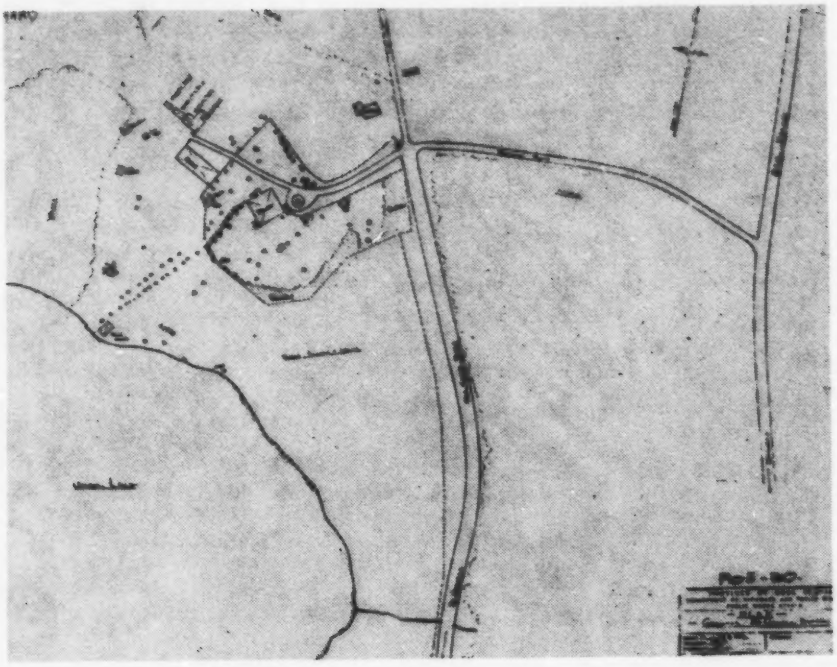


Illus. 59 View of house from the drumlin, looking northwest, Uniacke Estate. Early 1940s. Page 16 in NSM History Collection 71.48.2. NSM neg. no. N-17,626. See Gilmour, p.77.

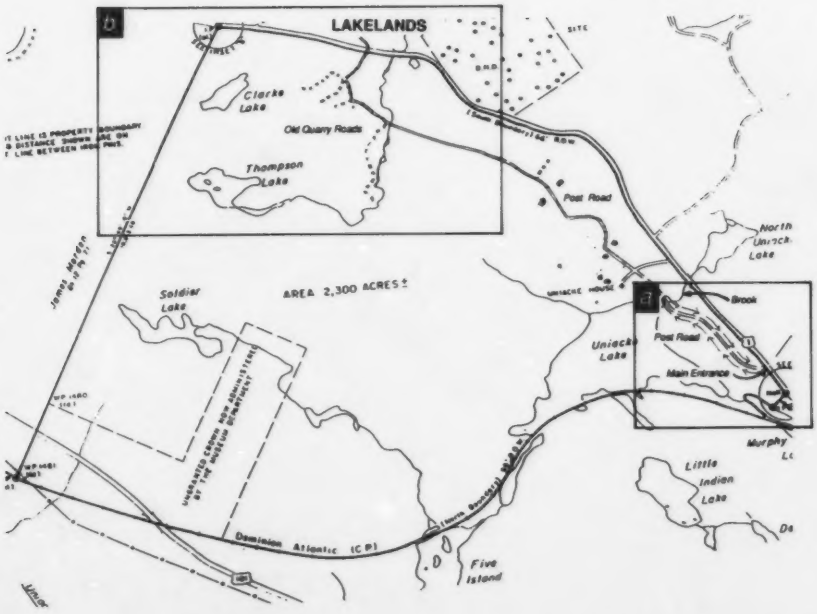
Illus. 60 View of non-portico facade of house, which probably was the front of the house. Note posts and gate. P. 21 in NSM History Collection 71.48.2. NSM neg. no. N-17,629. See Gilmour, p.78.



Illus. 61 Details of the privy on the Estate, as remembered by Mrs. Geraldine Mitchell (1885-1970) in a drawing. See Gilmour, p.78. There is also a reference to the privy in the Penney text, p.35.

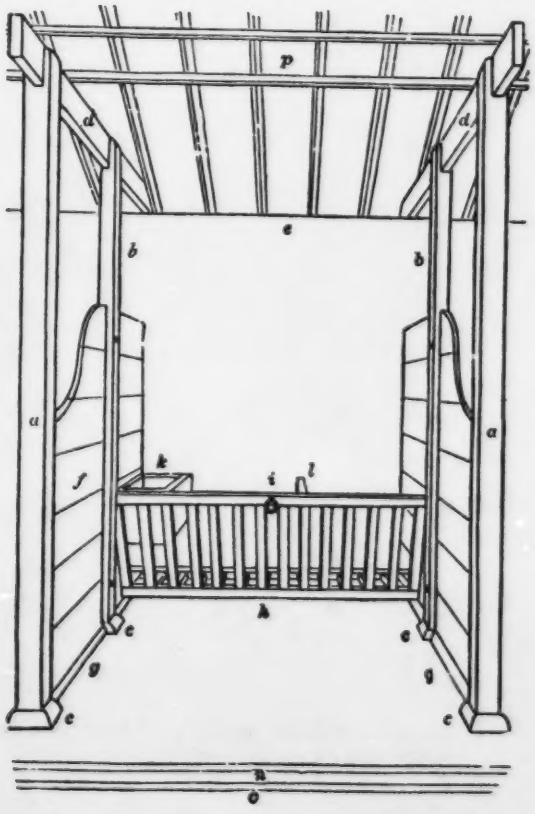


Illus. 62 "Map" of buildings, c1950. See Gilmour, p.78



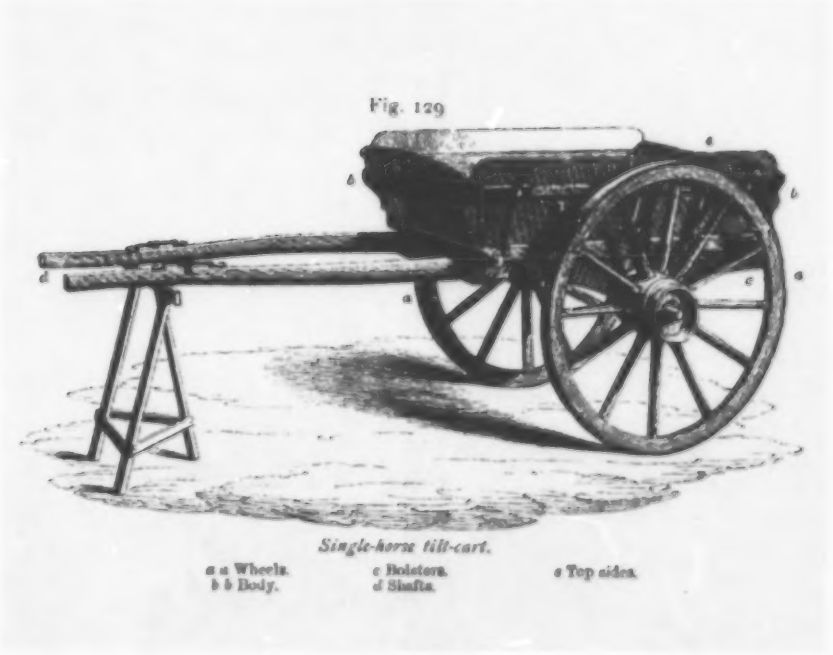
Illus. 63 Detail of Illus. 57, (1975 survey of Estate) showing southern end of property where brook crosses old post road. See Gilmour. p.79. 91.

Illus. 64 "The Team" John Herring the Elder (1795-1865). Reproduced with permission of The Bridgeman Art Library Ltd., London, England. See Christie, p.85.



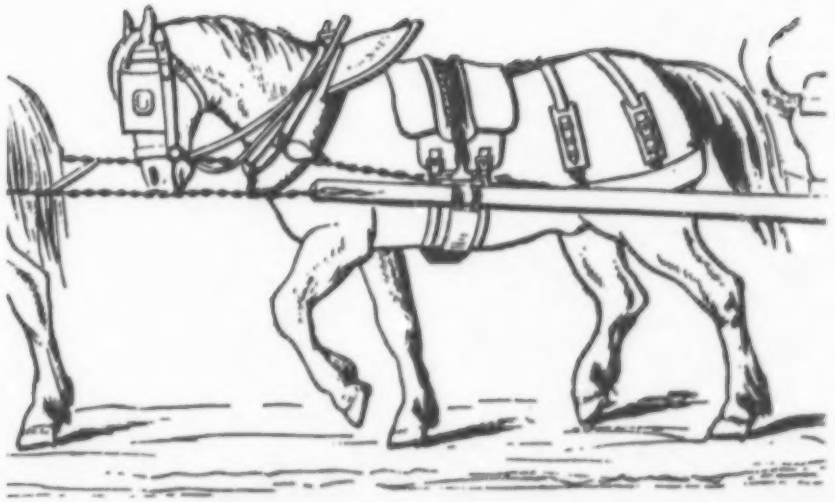
Illus. 65 Stall for a work-horse, as illustrated in ***The Book of the Farm*** (3rd ed. 1876). NSM neg. no. N-17,632. See Christie, p.85.

Illus. 66 Back saddle at Uniacke Estate. See Christie, p.85.

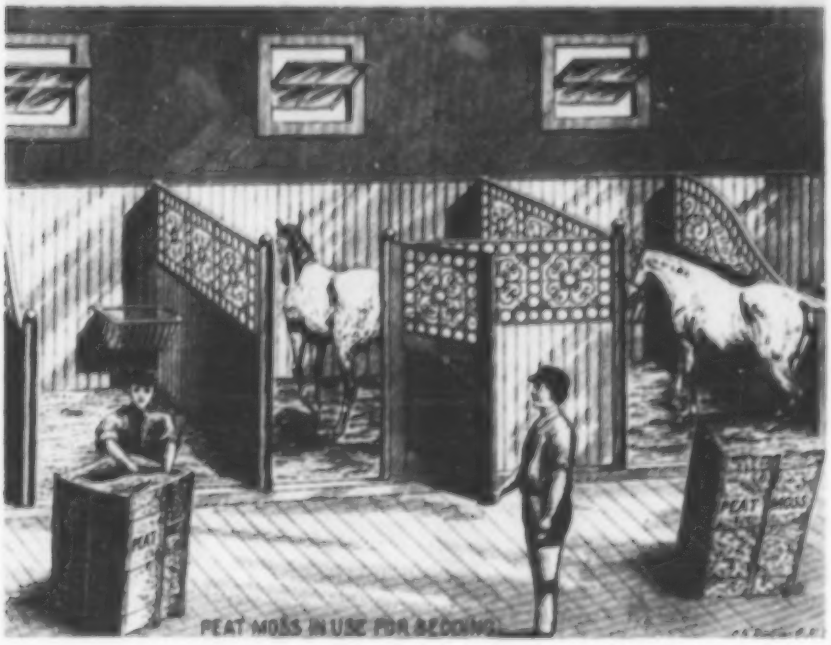


Illus. 67 Tilt/tip/dump cart, from ***Book of the Farm***, 3rd ed. NSM neg. no. N-17635. See Christie, p.85.

Illus. 68 Back/cart saddle. 1892 illustration. NS6M neg. no. N-17635. See Christie , p.87.

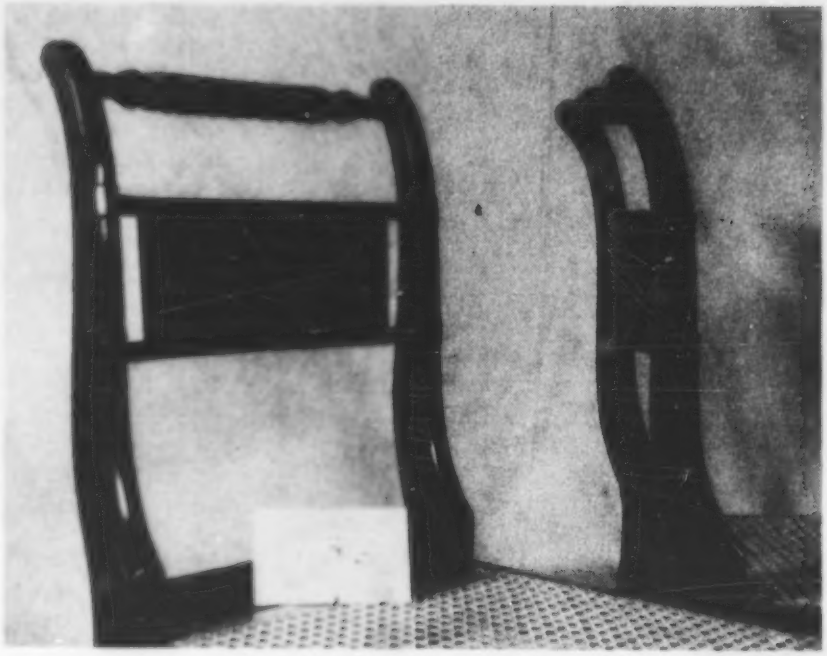


Illus. 69 Back/cart saddle. Illus. 131 in *Book of the Farm* , 3rd ed., 1876. NSM neg. N-17,634. See Christie, p.86.

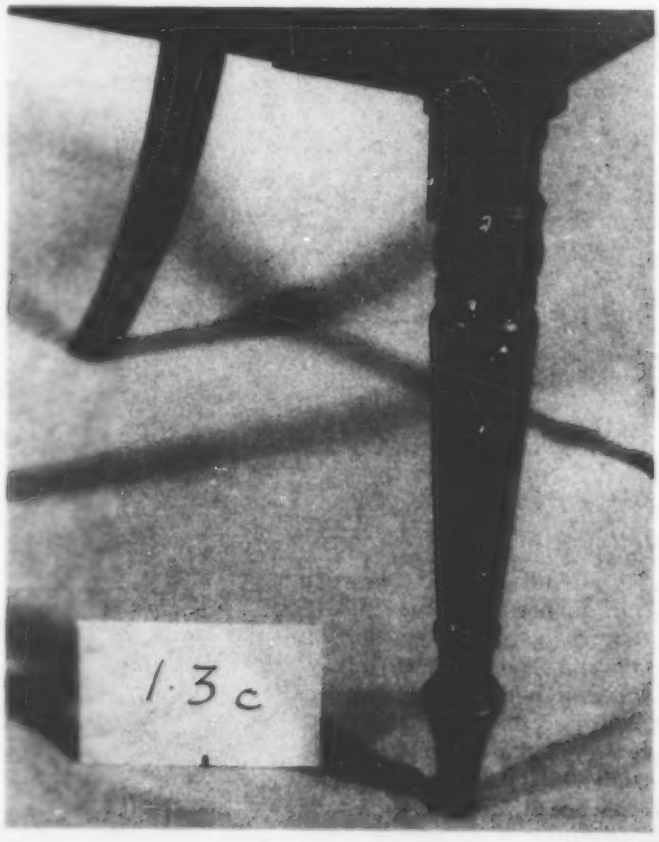


Illus. 70 Loose box. Illus. 2529 in ***Moseman's Illustrated Guide for Horse Furnishing Goods.*** N.Y. 1892. p. 218. NSM neg. no. N-17,631. See Christie, p.87

Illus. 71 Paper label of George Adams, pasted on bottom of drawer, chest of drawers, NSM History Collection 49.6.15 History Section neg. no. F141:11. See Elwood, p.57.



Illus. 72 Chair, one of a set of eight mahogany side chairs, with rope-turned crest rail above a horizontal slat, cane seat. NSM History Collection 49.1.3c History Section neg. no. F74:16 See Elwood p.57.

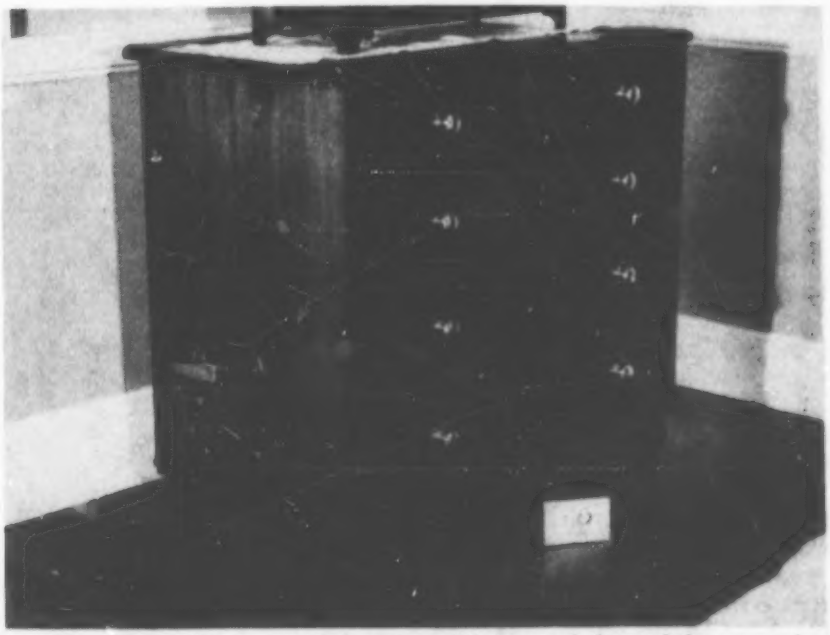


Illus. 73 Detail of chair showing straight, tapered front leg with ring turnings and canted back leg; NSM History Collection 49.1.3c; History Section neg. no. F74:15;thirty-one mahogany chairs at Mount Uniacke have front legs with turnings identical to this, including several with George Adams labels. See Elwood p.57.

Illus. 74 Hall chair, mahogany, one of a set of twelve, with carved falcon's heads, shield-shaped back with incised outline: front legs turned (matching other George Adams chair); six of these chairs have his label affixed, including this one. NSM History Collection 46.6.1d; History Section neg. no. F116:16.

Illus. 75 Chair, mahogany, one of a set of eleven; horizontal back panel with four small scrolls at junction with side rails and a raised, rectangular central panel; note that the front legs are identical to those of the labelled George Adams chairs. NSM History Collection 49.1.1e; History Section neg. no. F74:11 See Elwood, p.57.

Illus. 76 Card table, one of a pair of mahogany game tables, secondary wood is pine, with George Adams label; hinged brackets on back legs swing out to support the open table top, reeded edge on table, straight legs with ring turnings, tapering at foot. NSM History Collection 49.2.14b; History Section neg. no. F75:13. See Elwood, p.58.

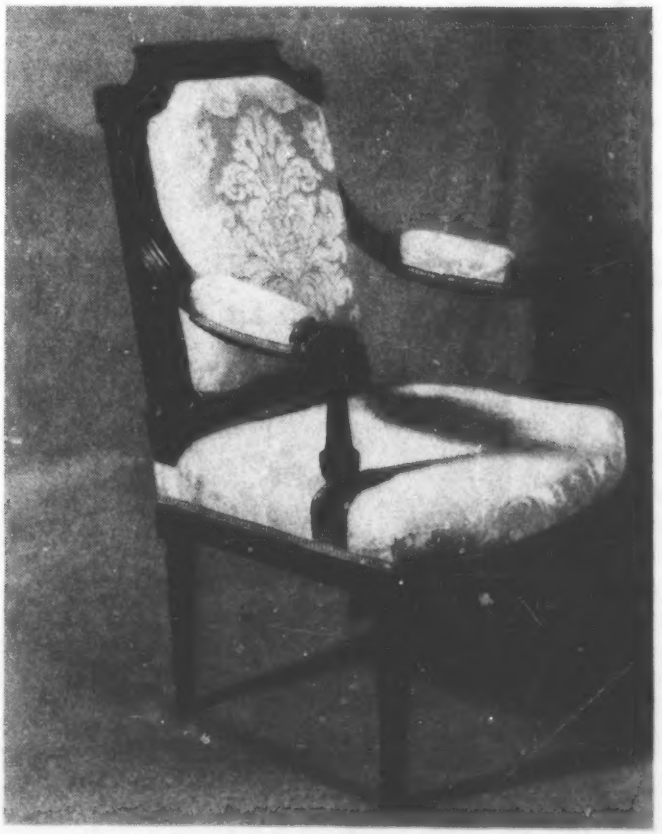


Illus. 77 Chest of Drawers, mahogany, with four oak-framed drawers; pine backboard stain-painted red: chests of similar design "on stump feet" were noted in the Gillow Estimate Book for 1815. NSM History Collection 49.8.15; History Section neg. no. F141:12a. See Elwood, p.60.

Illus. 78 Wardrobe, mahogany, in two sections; low chest of three drawers on tapering reeded feet, clothes press above, with panelled doors; secondary wood pine; the cornice is a separate unit; not labelled: (N.B. "mahogany chest, stamped George Adams 122, Minories" sold by Bonhams, London in 1973, similar to this) NSM History Collection 49.8.35; History Section neg. no. F141:1a See Elwood, p.59.

Illus. 79 Bed, four poster with canopy; mahogany footposts with rope turnings intersected with ring turnings; head posts, designed to be concealed by bed curtains, are pine, as are the side-rails and end rails. NSM History Collection 49.8.25; History Section neg. no. F141.31a. A second bed in the house has identically turned foot posts, 49.12.36. See Elwood, p.58.

Illus. 80 Bed, four poster with canopy; detail of mahogany turned foot-posts, showing rope turnings, finely reeded shaft with carved water leaf motif above. NSM History Collection 49.3.38 History Section neg. no. F109:4 See Elwood, p.58.



Illus. 81 Armchair, mahogany frame, upholstered back, arms and seat, Louis XIV style c1790. One of a pair, said by the Uniacke family to have been acquired from the dispersal of the Duke of Kent's possessions c 1800. The matching chair (NSM History Collection 80.129) is also in the drawing room. NSM History Collection 49.2.10; History Section neg. no. F118:6. See Elwood, p.61

Illus. 82 Ice pail, Wedgwood pearlware printed in iron red with "Botanical Flowers" pattern and "Oval" border of gilt interlaced rings, 1809; said by Uniacke family to be from the Duke of Richmond's banquet service, purchased c1818 by Richard John Uniacke. NSM History Collection 80.58a; no neg #. See Elwood, p.63.

Illus. 83 Large serving platter, Wedgwood pearlware, from the "Botanical Flowers" service owned by Richard J. Uniacke. NSM History Collection 80.58b; no neg. #. See Elwood, p.63.

Illus. 84 James Boutineau by Robert Feke, 1748; oil on canvas. James Boutineau, lawyer and merchant, of Milk St., Boston; as Loyalists, he and his wife left Boston in 1775, for Bristol, England. NSM History Collection 49.1.32; History Section neg. no. F79:13. See Elwood, p.66.

Illus. 85 Susannah (Faneuil) Boutineau by Robert Feke, 1748; oil on canvas; she was a niece of the wealthy Andrew Faneuil of Boston. Her daughter, Susannah, married the Hon. Michael Francklin of Halifax, who eventually owned these portraits. NSM History Collection 49.1.33; History Section neg. no. F79:17. See Elwood, p.66.